TANTRA LITERATURE OF KERALA

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By

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Preface

Tantras, Āgamas and Saṁhitās constitute a major branch of religious literature in Sanskrit. According to one account there are more than two hundred works of different size and variety pertaining to this interesting field of study. The general features of this class or literature can be specified under four heads, viz., Jñāna or knowledge and its nature, Yoga or the concentration of mind and the various means of attaining the same, Kriyā or construction of temples and the consecration of idols in temples for worship and Caryā the religious rites, social institutions and observances. Of the four divisions, emphasis is often laid on one or two branches according to the predilection of the people of various regions as in the case of Kerala where the divisions of Kriyā and Caryā assume significance. Strictly speaking the line of demarcation between the divisions is negligible.

Though it is difficult to ascertain the period of the introduction of Tantra in Kerala, it can be definitely stated that Tantrika rituals are closely connected with the temples of Kerala. Among them we find a good number of works as produced by the scholars of Kerala. They composed these manuals using the vernacular as well as Sanskrit. Further contributions on texts were made in the form of commentaries which often supplement the text. In fact, it was a need based activity since priests wanted guides for their use in domestic as well as temple rituals. Only a few of the vast material is published till now, a sizable portion remaining in the form of palm leaf manuscripts preserved mostly in private libraries. A critical survey of this vast material is attempted in this monograph.

In the preparation of this book I have received valuable assistance from two of my close friends. Mr. P.L. Shaji, a Senior officer in the Oriental Research Institute and Manuscripts Library of the University of Kerala, placed at my disposal his vast expertise in manuscriptology which caused him to be invited to the Visweswaranand Vedic Research Institute Hoshiarpur, Punjab and Department of Sanskrit and Indological Studies at Tubingen in Germany. Since most of the material relating to Tantra in Kerala

'emain in palmleaf manuscripts I had to seek his help by way of verifying, 'eferences, deciphering scripts, checking quotations and noting the :olophons. I place on record my gratitude to this young friend who knows iow to make use of the hereditary wealth of ancient manuscripts.

Dr. M.G. Sasibhooshan, Professor of Malayalam in the prestigious Jniversity College, Thiruvananthapuram not only offered critical comments ıfter going through the entire material but also brought to my attention nany details from rare books which would have gone unnoticed in my ɔusy schedule. To him I have a special word of thanks for his sincere co-ɔperation.

Mr. T. Sukumaran, of Gulf Graphics, Venganur, Thiruvananthapuram iot only designed the dust jacket but also put choicest photographs of some nteresting Kerala temples in CD Rom to be sent to the publishers. To him I ım indebted in a large measure.

But for the insistence of New Bharatiya Book Corporation I would not iave prepared this volume as I was engaged in other academic pursuits. They deserve my appreciation.

A book of this kind is bound to have limitations and I am fully aware ɔf it and therefore I crave the indulgence of the readers.

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Part – One

TANTRA LITERATURE

1

The Tāntrika Tradition

Among the religious texts of the Hindus, Tantras occupy only the fourth position after Śruti, Smṛti and Purāṇa. It has been said that the Tantras are regarded by those who follow them as a fifth Veda as ancient as the others and of the superior authority that practical application of its teachings, however, which is prescribed in the Tantra is to be followed in preference to the Vaidikācāra in the Kaliyuga. The relation of the Veda to the Tantra has been compared with that of the Jīvātmā to the Paramātmā. In other words the Tantra is said by its adherents to represent the inner core of the former.

Tantra is considered by the orthodox people as the specific Śāstra for the Kaliyuga-the present age. It is not a petty Śāstra for a small sect, but rather it represents as a universal text governing all men in the Kali age, though particular provisions in it may have reference to particular division of worshippers. Some among the Śāktas prescribe a form of sādhanā called 'Pañcamakāra because each of the elements comme-nces with the letter 'ma' as in madya, māmsa, matsya, mudrā and maithuna. Only a community of Vāmā-cārins among the Śāktas, practise this as a 'rahasya pūjā'. This Vāmācāra is only prescribed for Śākta initiates and is forbidden to the Śākta non-initiate and to other communities of worshippers. Hence it is an error to hold that Tantra is a petty Śāstra of any religious sect only. In fact the Tantra deals with all matters of common interest and belief, from the doctrine of the origin of the world to the laws which govern kings and the societies with which they have been divinely appointed to rule, medicine and science generally. It is also a repository of esoteric belief and practices, particularly relating to Yoga and Mantraśāstra. Further, Tantra claims to govern all orthodox communities of worshippers in the age of Kali in a general manner.

In this connection, it may be noted that there are three distinct Tāntrika systems prevalent in India. They are the Kashmir system, the Bengal system and the Kerala system. The first two systems are predominantly non-Vedic and are called Vāmamārga. They follow the Śaiva-Śākta cults. Use of liquor,

meat as oblation to the deity, killing of animals and even human beings as part of the worship, ritualistic worship of a nude maiden etc., form the features of the system among others. Of the three Guṇas, the last one called Tamas predominates in this system. Naturally these systems have drawn their own followers and also detractors who consider these acts as obnoxious. On the other hand Dakṣīṇamārga prevalent in Kerala is Sāttvika in nature and abhors the offerings of liquor etc., in temples. It is Vaidika in outlook. Yantras and Homas are also used for worship. Bhagavatisevā or the worship of Durgā in her Sāttvika aspect as Lalitā, is commonly conducted in Kerala houses as a domestic ritual. This is facilitated by drawing a diagram on the floor with powder of rice, turmeric etc., and the worship is done on a bell-metal lamp placed in the centre of the ritualistic diagram. Another popular mode of sacrificial worship is the Gaṇapati-homa to please Gaṇapati and is conducted both in temples and houses of devotees.

In addition to works belonging to Tantras, Āgamas and Saṁhitās there are several compositions in the form of Sūtras. These Tāntrikasūtras belong to several texts. Thus texts like Vaikhānasasūtra and Nāradabhaktisūtra pertain to the Vaiṣṇava sect while Pāśupata-sūtra and Bhūtiśāsana belong to Śaiva sect. Treatises like Paraśurāmakalpasūtra and Śaktisūtra are the sūtras of the Śākta cult.

A survey of the works of this class will reveal the vast scope and growth of this religio-philosophical literature. Practices of different kind, both pious and obnoxious can be found mentioned in them in addition to magical and mystical formulas. According to Medinikośa the word connotes :—

तन्त्रं कुटुम्बकृत्ये स्यात् सिद्धान्ते चौषधोत्तमे।
प्रधाने तन्तुवाने च शास्त्रभेदे परिच्छदे।।
श्रुतिशाखान्तरे हेतावुभयार्थप्रयोजके।।

It is doubtful whether the lexicographer has included the available class of literature known as Tantra in the purview of his definition. Another lexicon called Śabdārthacintāmaṇi has given the characteristics of Tantras in the following lines :

सर्गश्च अतिसर्गश्च मन्त्रलक्षणमेव च।
देवतानां च संस्थानं तीर्थानां चैव वर्णनम्।।
तथैवाश्रमधर्मश्च मन्त्रसंस्थानमेव च।
संस्थानं चैव भूतानां यन्त्राणां चैव निर्णयः।।
उत्पत्तिर्विबुधानां च तरुणां कल्पसंज्ञितम्।
संस्थानं ज्योतिषां चैव पुराणाख्यानमेव च।।
कोषस्य कथनं चैव व्रतानां परिभाषणम्।
शौचाशौचस्य चाख्यानं नरकाणां च वर्णनम्।।

हरचक्रस्य चाख्यानं स्त्रीपुंसोश्चैव लक्षणम्।
राजधर्मो दानधर्मो युगधर्मस्तथैव च।।
व्यवहार: कथ्यते च तथा चाध्यात्मवर्णनम्।
इत्यादि लक्षणैर्युक्तं तन्त्रमित्यभिधीयते।।

This definition is elaborate and all comprehensive. Naturally it applies to most of the Tantric treatises wholly or partially. Tantrapaddhati of Īśānaśivaguru conforms to this definition to a large extent. The definition implies an encyclopaedic nature and naturally most of the major works on Tantra incorporate such details as are usually found in an encyclopaedia.[1]

The Viṣṇusaṁhitā has attempted to give the etymology of the term Tantra as follows :

सर्वेऽर्था येन तन्यन्ते त्रायन्ते च भयाज्जना:।
इति तन्त्रस्य तन्त्रत्वं तन्त्रज्ञा: परिचक्षते।।

It may be noted that there is a threefold classification of Tantras with Viṣṇukrāntā, Rathakrāntā and Aśvakrāntā. The names of 192 works on Tantra belonging to these three classes are given in some treatises. Thus there are 64 works each for Viṣṇukrāntā, Rathakrāntā and Aśvakrāntā sects. Then there are a number of Sūtras on Tantras like Vaikhānasasūtra, Nāradabhaktisūtra etc., which are related to this class of literature.

The Āgamas are spoken of as the utterances from the mouth of Śiva in response to the queries of his consort Pārvatī. Padmasaṁhitā attempts of define Āgama as follows giving the etymology of the word and detailing the generic nature of the class of text :

आगतं पञ्चवक्त्रात्तु गतं च गिरिजानने।
मतं च वासुदेवस्य तस्मादागममुच्यते।।
सृष्टिश्च प्रलयश्चैव देवतानां तथार्चनम्।
साधनं चैव सर्वेषां पुरश्चरणमेव च।।
षट्कर्मसाधनं चैव ध्यानयोगश्चतुर्विध:।
सप्तभिर्लक्षणैर्युक्तं त्वागमं तद्विदुर्बुधा:।।

The Āgamas are enumerated as 28 and they are associated with religio-philosophical systems of sects. The treatise of Īśānaśivaguru has quoted from most of the Śaivāgamas. Hence their enumeration would help one to identify the nature of the text cited. The 28 Āgamas which form the base of the Śaiva system are as follows : Kāmika, Yogaja, Cintya, Kāraṇa, Ajitā,

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1. See Āgama-kosha Vol I (ed. Prof. S.K Ramachandra Rao, A Note on Tantra, pp. 58-95, Kalpataru Research Academy, Bangalore, 1989.

Dīpta, Sūkṣma, Sahasra, Aṁśumadbheda, Suprabheda, Vijaya, Niśvāsa, Svāyambhuva, Anila, Vīra, Raurava, Mukuṭa, Vimalā, Candrajñāna, Bimba, Prodgīta, Lalita, Siddha, Santāna, Sarvokta, Pārameśvara, Kiraṇa and Vātula. These works contain ritualistic details among other topics connected with Tantras. The Saṁhitās are a class of texts with a wider scope having twelve thousand stanzas for each text. As already mentioned these belong to the Vaiṣṇava sect.[1] The following definition is given in the Pauṣkarada-saṁhitā :

द्विषट्सहस्रपर्यन्तं संहिताख्यं सदागमम्।
ये चान्ये चान्तराला वै शास्त्रार्थेनाधिका शतैः।।
सर्वेषां संहितासंज्ञा बोद्धव्या कमलोद्भव।।

It is not definitely known as to how many texts are available in this class of literature. Saṁhitās with the following names are already known and published from different places. They are Ahirbudhnya, Īśvara, Kapiñjala, Jaya, Parāśara, Pādma, Bṛhadbrāhma, Sāttvata, Śrīpraśna, Viṣṇu, Viṣṇutilaka, Lakṣmītantra, Mārica, Atri, Parama and Pauṣkara. In his introduction to Pañcarātra Prof. Schroder has listed the names of 215 works belonging to the class of Saṁhitās. Works of this class with the names of Agastya, Aniruddha, Upendra, Kāśyapa etc., are unpublished.

Thus it may be seen that there is a vast class of religious literature grouped under the terms Tantra, Āgama and Saṁhitā, Then there are some more allied works called Rahasya works like Śivarahasya, Brahmarahasya and Viṣṇurahasya are instances. On Tantra literautre we have works classified as Yāmalas and Dāmaras. The first type is defined as follows :

सृष्टिश्च ज्योतिषाख्यानं नित्यकृत्यप्रदीपनम्।
क्रमसूत्रं वर्णभेदो जातिभेदस्तथैव च।।
युगधर्मश्च संख्यातो यामलास्याष्ट लक्षणम्।।

Some of the works pertaining to these types may be mentioned here. Yāmalas attached to Ādi, Brahmā, Viṣṇu, Rudra, Gaṇeśa and Āditya are mentioned in some works, Dāmaras called Yoga, Śiva, Durgā, Sarasvatī, Brahmā and Gandharva are also known.

The Tantras pertain to Vedic and non-Vedic classes. The first type is called Dakṣiṇamārga while the second is named Vāmamārga. Tantra literature thus embodies a vast class of manuals of encyclopaedic nature. Each of them contains vast material and profuse quotations from the other. As for instance Īśānaśivagurudeva-paddhati has extensively quoted from nearly sixty works belonging to Āgamas, Saṁhitās and Tantras.

1. Ibid, What is Āgama, pp. 1-22

Tantra in Kerala

It is not definitely known when Tantra literature was introduced to Kerala. But it is certain that it happened in a much earlier period. Traditions maintain that Paraśurāma, the legendary creator of Kerala is said to have established 108 temples and brought Brahmins from outside to perform rituals there. Keralamāhātmya, a work of Purāṇic nature, contains some interesting accounts in this regard. God Viṣṇu ordained sage Paraśurāma to establish 24000 shrines in which 33 deities are to be installed. The sage did accordingly and made arrangements for the worship engaging twelve Tantrins of great repute. The following stanzas are interesting in this connection.

इत्युक्त्वा विरते शम्भौ भगवान् विष्णुरब्रवीत्।
एतद् भूमौ तु भूपत्वं तवास्तु मम शासनात्।।
चतुर्विंशसहस्राणि क्षेत्राणि कुरु भार्गव।
त्रयंस्त्रिशादि देवैश्च ब्रह्मणा शङ्करेण च।।
साकं समेत्य त्वद्भूमौ वसाम्यहमरिन्दम।

....

ब्राह्मणैर्वेदविद्भिश्च धर्मिष्ठैस्तन्त्रपारगैः।
पूजां प्रत्यहमस्माकं कारय त्वं भूगूत्तम।।

....

उत्तरादीन् द्विजानत्र गोदावर्युपसेवितान्।
कल्पयामास देवानां पूजार्थं भृगुसत्तमः।।
तन्त्रिणो द्वादश श्रेष्ठान् प्रतिष्ठार्थमकल्पयत्।
चतुर्विंशसहस्रं च देवालयमकल्पयत्।।

Thus it may be seen that sage Paraśurāma is credited with the establishment of numerous temples throughout the length and breadth of Kerala.

In consonance with the number of temples there are a host of different deities found installed in the shrines of the region. Most popular among the deities are Śiva, Viṣṇu, Bhadrakālī, Durgā, Gaṇapati, Subrahmaṇya, Sarasvatī, Śāstā, Śaṅkaranārāyaṇa, Śrīrāma, Kṛṣṇa, Narasimha, and Pārvatī. Other deities include Lakṣmaṇa, Baladeva, Varāha, Hanumān, Dhanvantari, Sūryanārāyaṇa, Paraśurāma, Kubera and Vedavyāsa. Some of these deities are conceived as having different aspects. For instance, Śiva is conceived as having the aspects of Dakṣiṇāmūrti, Śaṅkaranārāyaṇa, Ardhanārīśvara, Kirātarudra, Somaskanda, Candraśekhara, Vṛṣārūḍha, Gaṅgādhara, Tripurāntaka, Mṛtyuñjaya, Kālāntaka, Aghora and other forms numbering

over fifty. This is the case with the deities like Viṣṇu and Devī, both of whom are conceived in their numerous divergent aspects.

Among these deities Śāstā also called Hariharaputra, in view of the conception of the origin of this God as a result of the union between Hari in the form of Mohinī and Hara (Śiva). According to tradition Paraśurāma built a chain of temples along the Ghats dedicated Śāstā to stand guard and protect the country. However this may be, there is the fact that most of the important Śāstā temples are located near the summits of the mountains in the east, the one at Śabarimala being the foremost among them. Treatises on Kerala Tantra prescribe detailed rituals for the worship of this God. Similarly Śaṅkaranārāyaṇa conceived as half Śiva and half Viṣṇu is worshipped in many temples of the region. Another deity peculiarly known to Kerala is Kirātamūrti or the hunter God born out of the union between Śiva and Pārvatī when both assumed the form of hunters. Goddess Rurujit worshipped in several shrines is only another aspect of Cāmuṇḍī as the destroyer of the demon Ruru. Over and above these deities, the lords of the quarters, Aśvins, the seven sages, Apsarās, Nāgas, Navagrahas and other minor divinities are also worshipped in various centres with rituals befitting them.

The Brahmin priest who is enjoined with traditional rites for installation of idols, conduct of special rituals, festivals and other rites is called Tāntrin. The most famous Tāntrin in the land is the member of the Tarananallūr family who has these rights in almost all temples of Kerala. Sage Paraśurāma is supposed to have given this authority to the family of Taraṇanallūr the members of which enjoy these rights down the centuries till date. The Keralamāhātmya has dealt with the aspect. According to it a Brahmin was brought from Kāñcīpuram. Since the river Kāverī was in spate, the Brahmin resorted to his super-human powers to cross over and hence he got the name 'Taraṇa' meaning one who crossed.

It is well known that there are three systems in Tantra prevalent in the different parts of our country. They are the Kashmir system, the Bengal system and the Kerala system while the first two systems generally follow the Vāmamārga, the last mentioned sytem current in Kerala pertains to the Dakṣiṇamārga In other words the southern system is more Vedic than the other ones which are non-Vedic systems. Dakṣiṇācāra followed in Kerala is predominantly Sāttivika in its nature. Yantras and homas are also used for worship of deities. Bhagavatisevā or the worship of Durgā in her Sāttvika form as Lalitā is commonly conducted in Kerala houses as a domestic ritual. For this a Yantra is drawn with the prescribed materials and the worship is done on a bell-metal lamp placed in the centre of the ritualistic diagram. The sacrificial act or homa popularly conducted in Kerala is the

Gaṇapatihoma to please Vighneśvara. There are many special features in the matter of rituals and worship in Kerala. For a proper understanding of the Tantric works of the region, the special features of Kerala temples and modes of worship conducted there must be appreciated. Without a knowledge of these features Kerala works on Tantra would remain unintelligible.

Legendary accounts maintain wonderful deeds performed by the followers of this system in Kerala when their sincerity was put to test by the authorities. A Nampūtiri Brahmin saved himself from great embarrassment by showing the fullmoon to a King of the locality on the night of a new moon day. It is said that the goddess worshipped by him came to his rescue by showing the illusion. In some minor temples liquor and meat were offered as oblations and later distributed them to the devotees. Even at present these acts survive though the orthodox people dismiss them as perversions. The system that is in vogue is undoubtedly Dakṣiṇamārga maintaining a high level of purity in conception as well as action. This is considered as the result of Kerala culture which gave due importance to human values.

The modes of rituals prescribed above can be noticed still in vogue in the major temples of Kerala, especially those located at Trivandrum, Śucīndram, Varkala, Chengannur, Āranmula, Thiruvalla, Haripad, Mavelikkara, Vaikom, Kumaranallur, Ettumanur, Payyannur, Talipparambu, Trippunithura and Trccembaram. Some of these temples have certain special rituals also.

The typical temples of Kerala distinguish themselves from those in the other parts of India by their characteristic structure. While gigantic construction and imposing towers called Gopuras in the front or on all the gateways of the shrine mark the feature of South Indian temples, they are conspicuous by their absence in Kerala. That much importance is not attached to the tower in the indigenous Kerala architectural patterns. Regarding the features of the Kerala temples it is observed.[1] "The characteristic Kerala temple consists of the sanctum sanctorum (garbhagṛha) which is usually circular (Vṛtta) in shape but sometimes square (Caturaśra) or rectangular (caturaśradīrgha), with a conical or pyramidal roof (śikhara) crowned by a crest (stūpika). Within this Garbhagṛha is the idol on a pedastal (Pīṭha). Round the Garbhagṛha is the first Prākāra called Antarmaṇḍala. Small Balipīṭhas representing the eight Dikpālas, the seven mothers etc., are placed there. A flight of steps called Sopāna connects this Prākāra with

1. Dr. S. Venkitasubramonia Iyer, Religion, Art and Culture, College Book House, Trivandrum, pp. 17-18.

the door of the Garbhagṛha. In front of the Sopāna is the second Prākāra called Antahāra, forming a broad verandah with door-ways on all the four sides. The Antahāra leads out into an enclosure containing the main Balipīṭha. After the Antahāra we get the fourth Prākāra called Madhyahāra which is essentially a continuous structure having an array of lamps all round from top to bottom. Beyond this and just outside the main Balipīṭha is the flagstaff (Dhvajasthambha). The fourth Prākāra called Bāhyahāra is beyond this. It forms the pathway for the processions within the temple. The fifth and last Prākāra is the outermost wall of the temple. This is called Maryādā. The main entrance is through a simple Gopura which may be an ordinary doorway with a small roofing or one with the super structure, comprising rooms and verandah. The space between the Garbhagṛha and Antahāra is roofless; so also is most of the space between the Madhyahāra and Maryādā. This results in every part of the temple being airy and well ventilated, a distinctive feature of the Kerala temple.

As in the other parts of the country the main deities worshipped in Kerala are Viṣṇu, Śiva, Durgā, Gaṇapati, Subrahmaṇya, Sarasvatī etc. But some more deities are prominently worshipped in this region. For instance Śāstā also called Hariharaputra is a popular god worshipped in temples. Another peculiarity in this respect is that certain gods like Varāha, Paraśurāma, Balarāma, Bharata, Brahmā etc., are also consecreated in Kerala shrines unlike in the other part of country. Tantric treatises of Kerala also describe the installation and worship of gods like Sūrya, Vaiśravaṇa, Indra etc., though such temples are rarely found in the present day.

In Kerala temples only the chief priest is allowed to perform Pūjā to the idol inside the Garbhagṛha. In performing the Pujā the priest utters the Mantras inaudibly but shows the gestures and related actions with meticulous care in strict accordance with the rules and practices. In contrast several people are permitted to perform Pūjā in other parts of the country and they utter the Mantras aloud, little care being bestowed to the Tāntric aspect.

The mode of worship is also called for consideration. It is again observed[1]. "The ritual of ceremonial worship in the Kerala temples is a combination of both Vaidika with Vedic Mantras and methods and Tantrika with non-Vedic mantras and rules, the Tāntrika element slightly predominating over the Vaidika. It, therefore, comes under the category of Tāntrika-Vaidika following the classification in the Puruṣārthaprabodha of Brahmānandabhārati. It is Vaidic worship in the Tantric mode. The Pañcatattva or the Pañcamakāra, which constitutes an integral part of

1. *Ibid.*, p. 19.

orthodox Śākta Tantra, has, however, no place in the Devī temples of Kerala. Madya, Māṁsa, Matsya and Maithuna, whatever may be their denotation and significance, are as such entirely absent in the routine temple ritual. Mudrā alone is there, but it is in the sense of gesture, and there is quite a lot of this".

"The number of Pūjās per day as well the time of their performance are also bound by rules. Generally there will be three Pūjās, Every day the Abhiṣeka (ceremonial bath) is performed to the idol very early in the morning, followed by Alaṅkāra (decoration). The first Pūjā called Uṣaḥpūjā is then conducted. At about noon, we get the second Pūjā called Madhyāhnapūjā or Uccapūjā. The temple is closed after this. It is reopened in the evening and the third Pūjā is done in the early part of the night. This is called Ardhayāmapūjā after which the temple remains closed till the next morning. All these Pūjās have certain peculiarties in detail, but the one that is most note worthy is the offering of Bali to the Dikpālas and other connected Devatas after the Naivedyas to the principal deity, followed by a procession of the Utsavamūrti (portable idol of the principal deity) along the Bāhyāhāra to the accompaniment of drums and other musical instruments. In some temples we get an additional Pūjā called Pantīraṭi between the Uṣaḥpūjā and Uccapūjā and in certain temples yet another Pūjā called Etirttapūjā between the Uṣaḥpūjā and Pantīraṭi. The rituals during the Utsavas are very elaborate and have their own special features. But the item called Śrībhūtabali deserves special mention. This takes quite a long time and has to be done with special care and in strict adherence to the rules laid down for each devatā in a different manner and for different duration."

Īśānaśivagurudevapaddhati has dealt with many of these aspects peculiar to Kerala temples. Hence without a knowledge of the practices current there the details enumerated by the author could not be fully understood. Many words are used as technical terms signifying features peculiar to Kerala shrines. Such words have no relevance to Tantra in general. Very often words of Dravidian origin are Sanskritised to coin new technical words.

Kerala's contribution to the Tāntric field of Sanskrit Literature is vast and varied. The beginnings of this literature is buried in obscurity and what we have is only some tradition which may contain some grains of truth. The existence of a large number of works pertaining of Tantras, Āgamas and Saṁhitās show the popularity and importance of this branch of literature in Kerala. Among them we find a sizable number of works written by the authors from Kerala. While some of them have been published many remain unpublished. These books were used by the Tantrikas of the region and thus got much popularity.

Among the earliest writers on Tantra, a scholar belonging to the house of Nārāyaṇamaṅgalam deserves our notice. Popularly known as Nārāṇattu Bhrāntan for his witty exchanges and actions he endeared himself to the common people of Kerala as the hero of many exploits. But he is not credited with the authoriship of any work despite the popular tradition that he popularised Tantra in the region.

However his brother Melattol Agnihotri is reputed to have performed ninety-nine Vedic sacrifices during his early life. His is believed to have performed the last sacrifice when he was just thirty-six years old. Some hold that he has translated a work called Adhvarasampradāya into Tamil. But these are just traditional legends. An younger brother of Melattol Agnihotri is believed to have practised Tantra following the Vāmamārga offering meat and liquor to the deities quite against the normal practices in the region.

Tāntrika works of Kerala have provided instruction for the above mentioned modes of rituals for the benefit of the temple priests and authorities. In most of the major temples of Kerala a routine can be noticed even now and it is based on the Tāntrika manuals.

Most of the Tāntrika works of Kerala incidentally deal with the construction of the shrines. Even though there are manuals like the Śilparatna of Śrīkumāra which specifically concerns with the structural aspect of the shrines, works of Tāntrika nature also deal with the aspect. This is because the activities like temple construction received greater attention in this region.

The availability of a large number of works relating to Tantras, Āgamas and Saṁhitās shows the popularity and importance of this branch of literature in Kerala. Among them we find a good number of works as produced by the authors of Kerala. They composed these manuals using the vernacular as well as Sanskrit. Further, contributions on texts were made in the form of commentaries which often supplement the text. In fact, it was a necessity since priests wanted guides for their use in domestic as well as temple rituals. Only a few of the vast material is published till now, a sizable portion remaining in the form of palm leaf manuscripts preserved mostly in traditional families.

Naturally there were two types of Tāntrika preceptors in Kerala. Some scholars restricted their activity to the practice of the ritual never caring to put down in writing their practical experiences. The other category of preceptors mainly concentrated their attention in compiling monographs for the benefit of the priestly class though some of them might have occasionally practised the precepts. The Kerala system of Tantra is predominantly Sāttvik in form of and belonged to the Dakṣiṇamārga following the Vedic tradition. The contents of the Tāntrika works produced

in Kerala will substantiate this claim. But once in a while we hear of the other type showing its head. We have traditional stories were the exploits of the Vāmamārgins are narrated.

Traditions recorded in works like the Keralotpatti and the Keralamāhātmya that sage Paraśurāma conferred Tāntrika rites on Taraṇanallūr family are not helpful to trace the historical development of the genre. These pseudo-historical works are of late origin and hence we have to look elsewhere for the early history of the Tāntrika system in Kerala.

There are numerous commentaries on Tāntrika texts produced by Kerala writers. So also there are short treatises dealing with certain specific aspects of temple rituals. Most of such works draw freely upon earlier authorities. The aim of the author is to prepare a short manual for a specific purpose rather than composing an original book. Some of these works are known by the names of Kālitantra, Pratiṣṭhā-saṅgraha, Puṣpāñjalividhāna, Bimbalakṣaṇa, Bhadradī-pakriyā, Mahāgaṇapatikalpa, Mātṛsadbhāva, Skandasa-dbhāva, Balikalpa, Sārasamuccaya, Jīrṇoddhāra, Dhvaja-pratiṣṭhā, Kaumārabali, Nārāyaṇātmaka, Tantrasiddhi, Tantrānuṣṭhānakrama and Dvādaśyārādhanā. The above list is only an indication. Almost every topic is treated independently for the ready use of the priest.

The Tantra literature of Kerala is vast by any account. While some fo the works were printed, others remain in the form of manuscripts. Some of them are only known as mere names, some works having been lost for ever. There is enough scope to compile a history of this interesting religious literature having some bearing on the socio-philosophical aspects.

Many more works of shorter size are available dealing with cartain specific aspects of temple rituals. These works freely draw upon the standard text composed by earlier writers. Still for practical purposes these serve as manuals to priests of Kerala.

E.V. Rāman Nampūtiri in his scholarly introduction to the edition of the work in Malayalam script has postulated a chronology or writers who preceded the author of Tantrasamuccaya as follows.[1] Śrī Saṇkara, Bhavatrāta, Ravi, Īśānaśivaguru, Vilvamaṅgalam, Trivikrama, Nārāyaṇ-ācārya, Rāghavānanda, Mādhava and Vāsudeva. He considers these ten scholars as forming an array of medieval writers on Tantra before the time of Cennās Nārāyaṇan Nampūtiri. He further conceives a later generation of scholars beginning with a author of Tantrasamuccaya.

The rationale behind the postulation of the ten names is as follows : Śaṅkara is the author of Prapañcasāra : Bhavatrāta is the grand-father of

1. TMS 68. Intro. p. 89. (E.V. Raman Namputiri)

Ravi, Ravi is the author of Prayogamañjarī; Īśānaśivaguru is the author of Tantrapaddhati; Vilvamaṅgala and the others are referred to by Vāsudeva whose name appears as last in the list and the author of Rahasyagopāla-cintāmaṇi as his revered predecessors in the field of Tantra literature. It is conjectured that they too must have contributed to the development of Tantra literature in Kerala.

It is against this background that Cennās Nārāyaṇan Nampūtiri produced his practical manual Tantrasamuccaya which surpassed others by its brevity, mode of treatment and other qualities.

The successors of Cennās are too many to be listed here. They have produced works of different kind. Some of the important contributions are : Śeṣasamuccaya of Kṛṣṇaśarmā, Anuṣṭhānapadhati of Parameśvara, Tāntrikakriyā of Kṛṣṇapāṣāṇa Vipra, Anuṣṭhānasamuccaya of Nārāyaṇa, Kriyāsaṅgraha of Śaṅkara, Kriyāleśasmṛti of Nīlakaṇṭha, Śrīkṛṣṇatantra of Kubera, Prayogasāra of Govinda, and Śivacandrikā of Vāsudeva.

These and othe works justify the Keralaprasthāna in the field of Tantras. They form the basis for the Dakṣiṇācāra cult of Tantra of the south. Among them the Īśānaśiva-gurudevapaddhati of Īśānaṣivaguru warrants a unique position as a standard and comprehensive treatise that exerted its influence on later Tantric writers as well as works.

The Manuṣyālayacandrikā of Tirumangalattu Nīlakaṇṭha (c. 16th century A.D.) has referred to the work of Īṣānaśivaguru as Gurudevapaddhati in the introductory stanzas to his Manuṣyālaya-candrikā—a work on household architecture (I-7-8).

मयमतयुगलं प्रयोगमञ्जर्यपि च निबन्धनभास्करीययुग्मम्
मनुमतगुरुदेवपद्धति श्रीहरियजनादि महागमा जयन्ति।।
मार्कण्डेयनिबन्धनं मयमतं रत्नावलिं भास्कर-
प्रोक्तं काश्यपविश्वकर्मगुरुदेवोक्तञ्च पञ्चाशिकाम्।
सव्याख्यां हरिसंहितां विवरणाद्यं वास्तुविद्यादिकं
दृष्ट्वा तन्त्रसमुच्चयोक्तमनुसृत्यैवात्र संक्षिप्यते।।

There is no doubt that the work has influenced later writers directly or indirectly. But this monumental treatise became out of circulation since more simple works were available for practical purposes.

The Mayamata attributed to Maya, the celestial architect was popular in Kerala and formed a source book on architecture for many Kerala writers like Nīlakaṇṭha, the author of Manusyālayacandrikā. It is possible that some Kerala authors might have composed the work ascribing it to the celestial architect.

2

Mayamata of Maya

Mayamata attributed to the authorship of Maya the celestial architect of the Asuras is conceived as a repeated text. Being revealed Mayamata makes no reference to any priorities dealing with construction or technical activities.

We note that the *Mayamata* is arranged in three large sections : the first (Chap. 1-10) deals with dwelling sites, the first *vastu*, the second section with buildings (Chap. 11-30) and the third (Chap. 31-36), with the last two *vāstu*, vehicles and seats, and with iconography (Liṅga, images and their pedestals). In these different sections are found entire chapters or significant passages consecrated to particular topics in the sphere of technique or that of the ritual which sets the pace for the construction : system of measurements and quality of the architects (Chap. 5), orientation and laying-out (Chap. 6-7), offerings to the gods of the site (Chap. 8), foundation deposit (Chap. 12), joinery (Chap. 17), rites for the end of the construction of a temple and for the first entry into a house (Chap. 18 and 28) and renovation work and associated rites (Chap. 35). Chapter 36 deals with speculations on Liṅga as founding the Śaivāgama."[1] Works like Pūrvakāmikagama contains verses which are common to Mayamata, but and could not assert as to who is the borrawer. such ideas are common in many texts on Vāstu and Tantra.

In that very extensive and widely disseminated range of works, the *Mayamata* occupies a fairly well defined place. It is a general treatise, a *vāstuśāstra*, written in Sanskrit but originating from Dravidian India, most probably from the Tamil area; it is part of the Śaivite āgamic literature without the connection being underlined by any pronounced sectarianism and its drafting must have been done during the Cōla period, at the time when the architecture it describes had reached the peak of its maturity.

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1. Mayamata translated by Bruno Dagens, Sitaram Bhartia Institute of Scientific Research, New Delhi, 1985, Introduction, p. iii.

Comprising about 3300 verses and divided into 36 chapters, it is identified as a *vāstuśāstra,* that is, as a treatise on dwelling, for it defines the *vāstu* as "anywhere where immortal for mortals live" (2.1). This definition is followed by specifications which show that the concept of housing is very wide and is divided into four categories : the Earth (considered as original dwelling), buildings vehicles and seats (which last three are nothing but *'vāstu'* deriving from the first *'vāstu'*, the Earth). One iconography has been added to this list we have a panorama, brief but inclusive, of the content of the work.

Though the author does not acknowledge his indebtedness to earlier works it is certain that he had before him some basic texts in this field. The reader of the present day feel about interpolations.

The work as a whole is coherent in spite of various interpolations which are sometimes, but not always, indicated by changes in the metres. These appear quite frequently in chapters describing temples where they often give information on details of decorative motifs which were evidently mentioned, though not described, in the original text; in the same way the description of a pavilion of the *siddha* type (25.39sq is interrupted by fourteen verses given over to ritual firepits *(kuṇḍa)*; this interpolation would seem to have been entailed by the mention of the fact that the *siddha* pavilion many scrve "for all rituals". These interpolations do not seem to give rise to any great internal discrepancy; it is only to be noted that the mention is a general chapter on temples of thirteen, fourteen and sixteen storeyed temple seems to be the result of an updating of the work which never other wise describes temples with more than twelve storeys. Prof. Bruno Dagens observes :

"A word remains to be said about the originality of the work. The *Mayamata* forms, as we have seen, a fairly coherent whole and would seem to have been composed all in one piece with some later interpolations and additions. It represents an architectural school well-known throughout South India and its treatment of architecture is not basically very different from that to be found in many other texts, especially in those connected in one way or another with the Śaivasiddhānta tradition. The relationship of these texts to the *Mayamata* has clearly been used as an authority : in the *Īśānaśivagurudevapaddhati,* which quotes it extensively when dealing with architecture, and in the *Śilparatna,* whose author has borrowed heavily from it. We may even mention here a Singhalese treatise which concentrates upon what is auspicious or inauspicious for a construction and which uses the *Mayamata* to support its own authority. In other texts, however, the direction of the borrowing is less evident and this is especially true of two works which appear to be particularly akin to the *Mayamata;* the *Kāmikāgama* and the *Mānasāra*.

The *Kāmikāgama* is among the most famous of the Śaivāgamas its first part, *(Pūrvakāmikāgama)* is devoted mainly to architecture and is literally

crammed with verses, sometime even entire passages, which are to be found in the *Mayamata*. It is questionable whether one of these two texts has borrowed from the other or whether both have borrowed from a third work."

Manuṣyālayacandrikā of Nīlakaṇṭha (c.16th century) contains a stanza wherein a term occurs as "mayamata-yugalam" indicating two separate treatises with the name Mayamata :

मयमतयुगलं प्रयोगमञ्जर्यपि च निबन्धनभास्करीययुग्म्,
मनुमतगुरुदेवपद्धति श्रीहरियजनादि महागमा जयन्ति।।

As Ullūr says 'even though the author mentions two *Mayamata*, only one *Mayamata* is known to us'. I would like to bring your attention towards a work called *Mayasaṅgraha* in this regard.

The *Mayasaṅgraha* (sometimes simply the Maya, e.g. *Tantrālokaviveka* ad 28:151-6b) is to be distinguished from the published *Mayamata*. From the opening prose of the commentary it is evident that it is a tantric work in which the same Maya, architect of the asuras, instructs sages in what he was himself taught by Svayambhū, on the top of the Himavat mountain. Sanderson has been able to indentify a number of early quotations of the work in the sole surviving incomplete palm-leaf manuscript of the *Mayasaṅgraha* in Kathmandu (National Archives of Kathmandu, Ms No. 1-1537). Maya is cited as an authority by Nārāyaṇakaṇṭha in the *Mṛgendravṛtti* on the *Kriyāpāda* (pp. 31, 69, 74 81 etc.).; by Kṣemarāja and *Stavacintāmaṇi* (87, p. 96); by Jayaratha in the *Tantrālokaviveka* (ad 8:32c-35b); by Bhaṭṭotpala (and Bṛhatsaṃhitā 52:41); by Hamādri in the *Vratakhaṇḍa* of his *Caturvarga-cintāmaṇi* (Vol. II, Part I, p. 138); and by Somaśambhu (*Karmakāṇḍakramāvalī* 1278-1299). References in the *ĪGP*, however are to the later *Mayamata*. It is likely that Nīlakaṇṭha may have been referring this ancient work on architecture.

The full *āyātikrama* of the work is as follows : Pārvatīpati taught the text in a crore of verses to *Svayambhū* who taught it in 100,000 and 12,000 to Maya, the Vālakhilyas, Aṅgiras, Atri, Marīci, Pulastya, Bhṛgu, Pulaha, Svāyambhuva, Manu, Kratu and Nārada, who teach it to their disciples. With the consent of those sages Maya now teaches a part of it (the concept intended is presumably that the knowledge was whole, but Maya, being the architect of the asuras, taught only what relates to pratiṣṭhā) to his disciples :[1]

etat svayambhūr bhagavān deveśāt pārvatīpateḥ
labdhavāṃs tapasogreṇa koṭyā (em. Sanderson; koṭyo MS)

1. See *Dominic Goodall*, *Kiraṇavṛtti*, Vol. I, French Institute, Pondicherry, 1997, pp. x-xi. The present writer is indebted to Dr. S.A.S. Sarma of the same Institute for supplying this information.

jñānāmṛtottamam
saṃkṣipya lakṣamātreṇa punar dvādaśabhir jagau
sahasrair vālakhilyebhyo mahyam aṅgirase traye
marīcaye pulastyāya bhṛgave pulahāya ca
svāyambhuvāya manave kratave nāradāya ca
jagus te 'pi svaśiṣyebhyaḥ samāsavyāsayogataḥ
bhaktebhyaḥ prārthayadbhyaś ca tadicchāto maharṣayaḥ
tadekadeśam iṣṭārthasiddhibījam anākulam
mayā tadicchayaivoktaṃ bhavadbhyaḥ śivam astu naḥ
iti mayasaṅgrahe pratiṣṭhāsūtraṃ samāptam.

The statement about a second Mayamata suggested by the term Mayamatayugala remained a problem. With the discovery of the above mentioned manuscript it seems to be solved.

Īśānaśivagurudevapaddhati has quoted from Maya on more than twenty occasions.[1] Some instances may be examined here dealing with the measuments to be adopted, it is said :

अत्राह मयः :–

याने च शयने किष्कुः प्राजापत्यं विमानके।
वास्तूनां तु धनुर्मुष्टिः ग्रामादीनां धनुग्रहः।।
सर्वेषामपि वास्तूनां किष्कुर्हस्तोऽथवा भवेत्।

(III. 234)

In dealing with types of places of various castes and people, the author quotes :

आत्ताधिष्ठानतुङ्गाद् द्विगुणमथ समं सार्धमर्धत्रिपादं
पञ्चांशं ह्यंशकं वानलसममिति त्रिद्व्येकमात्रोपपठिम्
सप्रत्यङ्गं समञ्चं तदपि च महता वाजनेनोपयुक्तं
सर्वेषां चापि धाम्नां दृढमुचितमधो योजयेत् तूपपीठम्।

Other occasions where Maya is quoted pertain to topics such as :

(1) अधिष्ठानम्–
अधिष्ठानं मयः प्राह चतुर्दशविधं पृथक्।

(2) सन्धिः
मल्लकीलं तथा ब्रह्मराजं वै वेणुपर्वकम्।
क्रमुकं देवसन्धिश्चदण्डकः षष्ठ उच्यते।।

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1. See Vol. III, pp. 234, 306; Vol. IV, pp. 309, 338, 350, 351, 353, 354, 355, 368, 371, 372, 373, 374, 376, 377, 384, 386, 390, 440.
   Text ed. by T. Ganapati Sastri, with an elaborate introduction by N. P. Unni, Bharatiya Vidya Prakashan, Delhi, 1990 (in 4 Vols.).

(3) आस्थापनम्
आस्थापनमपि लिङ्गं पूजाभागेनपठितभागसमम्
वृत्तं वाथ सधारं पूजाभागं तु पूजयेन्मुक्त्यै।।

(4) नागरलिङ्गम्
एवं नागरलिङ्गे सूत्रं सम्यङ् मयेनोक्तम्।

Dealing with various types of images or idols the views of Maya are quoted an authority. Chapters 19-22 describe temples with upto twelve storeys and which have all the six levels of elevation. Chapter 19 gives the characteristics of temples with one storey (ekatala). In the next chapter 20 varieties of two storeyed (dvitala) temples are described with proportions and dimensions. Other types of temples are also described by Maya and which are often referred to by the author of Īśānaśiva-gurudevapaddhati.

Though the author of Tantra Samuccaya does not quote from Mayamata, his son Śaṅkara who emposed the Vimarśini commentary has pointed out such instances. The first reference occurs in the second Paṭala while dealing with the topic of yoni.

मयमते च–
व्यासायामसमूहे वसुनिधिगुणिते दिनेशधर्मह्रते।
आयव्ययमपि शिष्टं रामघ्नेऽष्टाह्रते योनिः।।

In the end it is said in the next page—

तथा मयमते–
आयाधिकमथ वसुदं व्ययाधिकं सर्वनाशः स्यात्।।

Other topics where Mayamata is referred to are in connection with Adhiṣṭhāna, Alpaharmya and its varieties and so on.

Other commentators on Tantra works also consider Maya as an authority in architecture and iconography.

It has been pointed out that in Tamil literature there are many works attributed to Mayan (Maya). Dr. V. Ganapathi Sthapati has propounded the so-called "Mayonic theory or Science" based on his practical knowledge of the field. At his instance Dr. S.P. Sabharathnam has edited the book "Mayan's Aintiram"[1] giving the Tamil text handed down by Maya with an English translation. The editor has given the following information : "To the credit of Maya there are about two works in Tamil, as available now. Apart from Mayamata, there are some more works such as Mayāgama, Maya

1. Dr. S.R. Sabharathnam, Mayan's Anintiram, Vastu Vedic Research Foundation Tiruvalluvar Nagar, Chennai, 1997. (I am indebted to Dr. M.G. Sasibhushan for this information and for supplying a copy of the book for reference).

Vāstu, etc., all of them in Sanskrit ascribed to Maya. The present work Aintiram consists of 892 aphorisms (sūtras) all of them being in archaic style indicate of its unquestion-able antiquity. But these aphorisms all in antinuity, not grouped according to the subject matter, nor vareigated into distinct chapters. Mayan could have edited them in different systematic order and the present order might have been due to the process of transmission from the Master to the disciple.

Ganapathi Sthapati is all praise to the celestial auchitect[1] "This Aintiram is the science of India, originated by Mayan, the greatest of scientists that mother India has ever produced. He is the father of all sciences known to old world, though his name is associated only with art architecture and town-planning. As a practising architect, builder and sculptor of Mayonic tradition, I would like to make a statement, that in the available Sanskrit work on Art, Architcture and Town planning, Maya's concepts are expressed completely."

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1. *Ibid.*, Introduction.

Prapañcasāra of Śaṅkara

Prapañcasāra ascribed to Śaṅkarācārya was published in Tantrik texts (vol. III) with the Vivaraṇa commentary of his disciple Padmapāda. It contains 36 Paṭalas (according to P.V. Kane).

We have to admit that the beginnings of this literature is buried in obscurity and what we have before the advent of Śrī Śaṅkara is only some tradition which may contain some grains of truth.

Prapañcasāra

One of the most impotrant work on Mantraśāstra is the Prapañcasāra[1] attributed to the authorship of Śaṅkarācārya, the propounder of the Advaita system of philosophy and as such it happens to be an early work in the field having been produced in the 9th century A.D. The term Prapañcasāra means "the Essence of the Universe". It deals with various topics within the thirty-two chapters called Paṭalas and forms an encyclopaedia of a sort.

"The work begins with an account of the creation. This is followed by treatises on chronology, embryology, anatomy, physiology and psychology which are more scietific than the succeeding chapters on the occult doctrines of Kuṇḍalinī and the secret significance of the Sanskrit alphabet and the Bījas. The chapters on the ritual for the consecration (Dīkṣā), the worship of the mothers and the meditations on the Devī are of considerable significance from the point of view of the history of religion. The ritual and the Mantras described in this Tantra are not limited to the worship of the various forms of Devī and Śiva, but frequently also Viṣṇu and his avatāras are referred to.[2] The predo-minance of the erotic element in the Devī-worship is a notable feature and the efficacy of Mantras compelling people to act is propagated. The union of man and woman is presented as a mystical union of the ego (ahaṁkāra) with knowledge (Buddhi) and as a holy act of sacrifice. Some

1. Ed. By Taranatha Vidyaratna in Tāntrika Texts Vol. III, 1914.
2. M. Winternitz, A History of Indian Literature, Vol. I, Delhi, 1972, pp. 602-603.

of the descrip-tions are replete with sensual fire. The work is popular not only in Kerala but also in the different parts of the country and it has been commented upon by many scholars. Subjects like the origin of sound, its power, purpose etc., are described minutely since in Mantraśāstra, Akṣaras of alphabets have supreme importance. The concept of Śabdabrahma is explained in the beginning of the text itsel as follows :

मूलाधारात् प्रथममुदितो यस्तु भावः पराख्यः
पश्चात् पश्यन्त्यथ हृदयगो बुद्धियुङ्मध्यमाख्या।
वक्त्रे वैखर्यथ रुरुदुषोरस्य जन्तोस्सुषुम्ना
बद्धस्तस्मात् भवति पवनप्रेरितो वर्णसङ्घः।।

The origin of te audible sound from Mūlādhāra through the four stages is described in the verse. The author maintains that those who properly worship Gods, sages, manes, guests and sacrificial fire everyday would attain their desires in this life itself and further they would finally reach the state of union with the Supreme Being. Further, it is stated that in this work he has given detailed accounts of the worship of Viṣṇu and other deities with Mantra, rituals, recitation, meditation, sacrifices etc.

देवानृषीनपि पितृनतिथींस्तथाग्नीन्
नित्योद्यतेन मनसा दिनशोऽर्चयेद्यः।
इष्टानवाप्य सकलानिह भोगजातान्
प्रेत्य प्रयाति परमं पदमादिपुंसः।।

इत्थं मूलप्रकृत्यक्षरविकृतिलिपिव्रातजातग्रहर्क्ष-
क्षेत्राद्याबद्धभूतेन्द्रियगुणरविचन्द्राग्निसंप्रोतरूपैः।
मन्त्रैस्तद्देवताभिर्मुनिभिरपि जपध्यानहोमार्चनाभि-
स्तन्त्रेऽस्मिन् पञ्चभेदैरपि कमलज ते दर्शितोऽयं प्रपञ्चः।।

The above verses occuring towards end of the text give an idea of the contents of the manual. Uttamabodha, a commentator who composed the Sambandhadīpikā to explain the Prapañcasāra holds the view that Śaṅkara is an incarnation of Śiva to propagate the Āgamas to which He has given shape to. He felt that unless he did so the Āgamas will go out of vogue during the period of Kaliyuga.

दृष्ट्वा यो दिव्यदृष्ट्या कलियुगसमये मन्दभाग्या मनुष्या-
स्तस्मात्तत्र प्रपञ्चस्सुरयजनविधिर्मत्कृतो निष्फलः स्यात्।
इत्याविर्भूय पृथ्व्यां पुनरपि कृतवान् तन्त्रसारं गिरीशं
तं वन्दे शङ्कराख्यं महिततममनःप्रार्थनीयानुभावम्।।

Since the text was very popular in Kerala there are many useful commentaries on it by Keralite scholars and others. Some of the important

commentaries are : Tattvapradīpikā of Nāgaswāmi, Padārthadīpikā of anonymous authorship, Pradīpa of Nārāyaṇa, Vijñānoddyotinī of Trivikrama, Vivaraṇa of Padmapāda, Sambandhadīpikā of Uttamabodha, Sāradīpinī of Satyānanda and Sārasaṁgraha of Nityānanda. There are further commentaries written on some fo these works.

The popularity of Prapañcasāra is evident. The fact that Ravi, the author of Prayogamañjarī and Īśānaśiva have quoted the work in their treatises as authorities show the value of the work in the Tantra literature of Kerala.

The Saundaryalaharī, also attributed to be authorship of Śaṅkara, has the overtones of a Tāntrika treatise despite its form as a hymn in praise of the Goddess. It deals with the forms of worship of Śakti according to the Samayācāra which aims at the claims to be in perfect agreement with the Vedic teaching. The system of Śakti worship as developed in the work is termed Śrīvidyā. It is practised in two forms, one consisting in the external worship of diagrams with Mantras and the other consisting in internal meditation upon the Supreme Being.

The authorship of Tāntrika works like Saparyāhṛdaya, Saubhāgyavidyā and Subhagodayapaddhati is also ascribed to him by some scholars. There is no doubt regarding the fact that Śaṅkara occupies a prominent place among the writers on Tantra works.

Some of the intersting feature are :[1]

(1) Enumeration of sixteen upacārās in worship.

(2) Description of Trailokyamohana mantra capable of felting results which are termed as cruel or terrible magic act such as sānti rite for averting disease or black magic, Vaśīkaraṇa—bewitching women and man and even so; Stambhana (stopping the movements or actions of others), Vidveṣaṇa (creating enmity between two friends or two persons who love each other), uccāṭana (making a person or enemy flee from the country, town, or village), māraṇa (killing or causing permanent injury to living beings). There are people who consider that it is most astounding to believe that Śaṅkaracārya describes at length a mantra for accomplishing the above six ends. Elsewhere Prapañcasāra provides 'the disciple should consider in his mind that guru, devatā and mantra are and should repeat a hundred times the mantra that he received by the favour of the guru'. Prapañcasāra omits Buddha from incarnation of Vāsudeva the description in detail of the Trailokya Mohana mantra has prompted some to subject the authorship of Śaṅkara to Prapañca sāra, though commentators like Rāghavabhaṭṭa postulates the theory.

Īśānaśivagurudeva has quoted from Prapañcasāra at least on two occasions. (I. 40 and 71)

1. P.V. Kane, History of Dharmaśāstra Vol. IV, pp. 1070, 1072, 1112, 1133, 1139 etc.

Though the author of Tantrasamuccaya has not quoted from Prapañcasāra, his son Śaṅkara who composed the Vimarśini commentary has quoted from it, especially in connection with the Ṣoḍaśopacāra (II. p. 27), In the matter of Kalārādhanā also Prapañcasāra is referred to. (II. 69), Another reference is in connection with the height of the temple (II. 272). It is evident from the references of Śaṅkara that his father had drawn from Prapañcasāra on several occasion.[1] Mantravimarśini of Vāsudeva of Kriyasārasaṅgraha of Nārāyaṇa has also quoted from Prapañcasāra at least on three occasions. Vāsudeva the author of Rahasyagopālatantracintāmaṇi refers to Śaṅkara in the following line :—

श्रीमच्छङ्करपादाब्जयुगलोत्थान् रजःकणान्।
भक्तान्तरतमः पङ्कशोषणान् प्रणमाम्यहम्।।

Since the book is rare and it contains a lot materials which could not be adequately explained here for want of space, the detailed contents are given in the following pages for the information of interested scholars. From them they could locate the various details with regard to ritual, forms of gods, dhyānaślokas to be meditated upon etc. Contents of all the 36 Paṭalas are given as follows.

1. Tantrasamuccaya (Pts I & II); reprint by Nag Publishers with an introduction by N. P. Unni, Delhi, 1990.
2. N.V.P. Unithiri ed. Mantravimarśini, Calicut University Sanskrit Series 15 & 16, pp. 271, 273 and 314.

प्रपञ्चसारविषयानुक्रमणिका

प्रथमपटले।

मङ्गलाचरणम्,
प्रलयावसाने प्रधानात् ब्रह्मादीनामुत्पत्तिः,
कुत उत्पत्तिः किमर्थं वेत्यजानतां तेषां क्षीरोदशायिनो
भगवतः समाश्रयणं तत्समीपे स्वविषयकप्रश्नश्च,
श्रीविष्णोः ब्रह्मादीनामपरेषामपि उत्पत्ति- वर्णनम्

द्वितीयपटले।

उत्पत्तिकथनप्रसङ्गे जीवानां
अङ्गादिसंस्थानम्,
जीवशरीरे प्राणाद्यानां
वायूनां अधिकारः,
षट्कोषकथनम्
क्षेत्रज्ञस्य विषयासक्तिः,
पञ्चभूतानाम् इन्द्रियाधिपत्यम्,
ज्योतिराधारस्य मूलाधारत्वम्,
परापश्यन्तीवैखरीभावाः,
गर्भाशये जीवानां सुहृद्भिः सह सम्बन्धः,
जीवानां गर्भाशयान्निष्क्रमितुं प्रयासः,
कुण्डलिन्याः प्रणवादित्वम्,
तारभेदाः,
शक्तेः सप्त भेदाः,

तृतीयपटले।

अग्नीषोमभेदेन वर्णानां द्वैविध्यम्,
चन्द्रसूर्य्याग्निभेदेन पुनस्त्रैविध्यम्,
स्वराः षोड़श,
स्पर्शाख्याः पञ्चविंशतिः,
व्यापका दश,
ह्रस्वदीर्घभेदेन स्वराणां द्वैविध्यम्,
वर्णानां लिङ्गभेदाः,
स्पर्शानां वर्गसंज्ञा,
वर्णानामुत्पत्तिस्थानम्,
कलानामुत्पत्तिः नामानि च,
वर्णानां मूर्त्तिज्ञानम्,
वर्णानां शक्तयः,
वर्णानां ओषधयः,
परस्परस्वरयोगात् सन्ध्यक्षरवर्णादीनाम् उत्पत्तिः,
अभ्यन्तरस्थवर्णानां वहिर्गमनप्रकारः,
वर्णैः स्तम्भनादिकथनम्,

चतुर्थपटले।

वर्णानां गुणकथनम्,
स्वराणां सर्व्ववर्णमूलत्वम्,
कुण्डलिन्याः सर्व्वोत्पत्तिवीजत्वम्,
ब्रह्मोत्पत्तिः,
हरेरुत्पत्तिः,
विष्णोः सर्व्वात्मत्वम्,
हंसोत्पत्तिः,
तस्य पुंस्त्व प्रकृतित्वञ्च,
हंसात्मकं जगत्, हंसस्यैव प्रणवत्वम्,
पञ्चभूतोत्पत्तिः,
प्रकृतेश्चतुर्विंशतिभेदाः,
वर्णेभ्यः सूर्य्यादिग्रहाणां उत्पत्तिः,
हल्लेखासंज्ञा,
मेषादिद्वादशराशीनामुत्पत्तिः,
नक्षत्रघटितराशयः,
राशीनां जातिकथनम्,
राशीनामधिपतिकथनम्,
द्वादशराशीनां लग्नादिद्वादशसंज्ञा,
भूम्यादिचक्रादयः,

राशीनां चरादिभेदेन त्रैविध्यम्,
नक्षत्राणामुत्पत्तिः,
नक्षत्रवृक्षाः,
नक्षत्राणामधिपतिकथनम्,
नक्षत्राणां योनिकथनम्,
त्रिंशत्तिथयः,
पक्षभेदव्यवस्था,
तिथीनामधिपतिकथनम्,
करणानामुत्पत्तिः,
करणानामधिपतिकथनम्,

पञ्चमपटले।

दीक्षापदस्य व्युत्पत्तिः,
मन्त्रपदस्य व्युत्पत्तिः,
दैवादिकादिबत्सरादौ दीक्षारम्भः,
दीक्षादौ वास्तुवलेरावश्यकत्वम्, वासुदेवस्त्रैत्पत्तिः चितौ स्यापनञ्च, वास्तुदेहस्थितानां देवतानां अर्चनाक्रमः,
वास्तुपुरुषप्रभृतीनां बलिद्रव्याणि,
वास्तुमण्डलरचनप्रकारः,
राशिचक्रविरचनप्रणाली,
अन्यथाकरणे दोषश्रुतिः,
गुण्डिकापञ्चकानां द्रव्याणि,
गुण्डिकाविन्यासस्थाननिर्णयः,

षष्ठपटले।

ऋषिच्छन्दोदेवतानां विन्यासस्थानानि,
ऋषिशब्दव्युत्पत्तिः,
छन्दःपदव्युत्पत्तिः,
षड़ङ्गन्यासस्य स्थानानि बीजानि च,
अङ्गन्यासबीजानां योगिकव्युत्पत्तिः,
पञ्चाङ्गन्यासपक्षे नेत्रयोर्हीनता,
करन्यासे अङ्गुलीव्यवस्था,
पूजोपकरणद्रव्याणां स्थापनस्थाननियमः,
वामदक्षिणादिभेदेन देवतानां पूजानियमः,
कुम्भस्थापनविधिः,
शैवादिभेदेन गन्धाष्टकभेदः,
प्रणवोद्धूतैर्ऋक्पञ्चकैः कुम्भपूरणं,
प्राणप्रतिष्ठामन्त्रोद्धारः,
कुम्भमुखे देयपल्लवानां नामानि,
वासोयुग्मेन कुम्भवेष्टनम्,
षोड़शोपचाराः,
दशोपचाराः,
पञ्चोपचाराः,
अर्घ्यप्रदानद्रव्याष्टकम्,
पाद्यादिदाने द्रव्यनिरूपणम्,
प्रशस्तपुष्पाणि,
त्याज्यपुष्पाणि,
धूपदीपयोर्दानम्,
नैवेद्यद्रव्याणि,
त्रैलोक्यमोहनप्रयोगः,
अङ्गदेवतानां पूजाक्रमः,
लोकपालास्त्राणां वर्णादिनिरूपणम्,
होमाग्निज्वालनम् तन्मन्त्रश्च,
सात्विकादिभेदेन वह्नेः सप्तजिह्वानां त्रैविध्यम् तस्य च दिव्यकाम्यक्रूरताभेदेन ग्राह्यत्वम्,
अग्नेर्जिह्वाश्रिता देवताः,
अग्नेर्जिह्वायामाहुतिदाने सर्व्वदेवानां होतुः सिद्धिदानम्,
अग्निजिह्वानां साधारणनामानि,
अग्नेरष्टौ मूर्त्तयः,
अग्निमन्त्रोद्धारः,
अग्नेर्ध्यानम्,
व्याहृतिपूर्व्वकेन मनुना होमः,
गर्भाधानादिविवाहान्तकर्म्मणि प्रणवेन होमः,
होमव्यवस्था,
पूर्णाहुतिप्रदानमन्त्रोद्धारः,
राश्यादीनां बलिप्रदानम्,
अष्टाङ्गप्रणामः,
पञ्चाङ्गप्रणामः,
गुरोःशिष्याभिषेचनम्,

सप्तमपटले।

वाग्देव्या जपादिविधानम्,
अस्या ऋष्यादिन्यासः,

षड्ङ्गन्यासः,
ध्यानम्,
व्यापकादिन्यासस्थानानि,
जपसंख्या होमसंख्या च,
पूजामण्डलम्,
नवशक्तीनां नामानि,
अष्ट मातरः,
मन्त्राभिषिक्तजलपाने मूकानामपि कवित्वशक्ति-प्राप्तिः,
वन्ध्यानां स्त्रीणामपि गुणवत्पुत्रप्रसवप्रकारः,
रोगनाशनादिप्रकारः,
रुद्रशक्त्योर्ध्यानानन्तरं,
न्यासकर्त्तव्यता,
प्रपञ्चयागः,
प्रपञ्चयागे मन्त्रपञ्चकम्,
अस्त्रमन्त्रव्युत्पत्तिः,
हुतिर्द्विप्रकारा,
हवनीयद्रव्याणि,
भस्मना तिलकधारणफलम्

अष्टमपटले।

प्राणाग्निहोत्रविधिः,
तस्मिन् कुण्डचिन्तनम्,
नवग्रहाणां नव रत्नानि,
हुतविधेः फलश्रुतिः,
होमादौ विषयभेदेन वह्निनामभेदनिर्णयः,
हंसलक्षणम्,
पञ्चाग्निस्मरणप्रकारः,
दशाक्षरमन्त्रः,
न्यासस्थानानि,
अङ्गन्यासबीजानि,
भारतीध्यानम्,
लक्षसंख्यको जपः,
होमद्रव्याणि,
अष्ट मातृकाः,
मन्त्रजप्तजलपानफलम्,
अनुष्ठानभेदेन फलस्य विभिन्नता,
भारतीमन्त्रः,
न्यासस्थानानि,
षड्ङ्गविधिः,
भारतीध्यानान्तरम्,
पुरश्चरणजपसंख्या,
आवरणदेवताः,
भारत्याः स्तुतिः,

नवमपटले।

त्रिपुराप्रकरणारम्भः,
त्रिपुरापदव्युत्पत्तिः,
मन्त्रोद्धारः,
मन्त्रवर्णानां सार्थकव्युत्पत्तिः,
न्यासस्थानानि,
त्रिपुराध्यानम्,
पुरश्चरणजपसंख्या,
वाह्यपूजादि,
नवयोनिचक्रम्,
त्रिपुरायाः शक्तयः,
अष्टौ मातरः,
अष्टौ भैरवाः,
आराधनफलानि,
आराधकानां स्त्रीवश्यकारित्वम्,
पृथक्पृथग्द्रव्यहोमे पृथक्पृथक्फलप्राप्तिः,

दशमपटले।

मूलप्रकृतेरर्चनाप्रकारः,
तन्मन्त्रोद्धारः,
ऋष्यादिन्यासः,
षड्ङ्गन्यासः,
देहसृष्टिः,
वर्णानां संहारक्रमः,
सुधास्रावणप्रकारः,
सुधाया लिपिमयत्वं,
मूलप्रकृतिध्यानम्,
पाशाङ्कुशशब्दयोर्व्युत्पत्तिः,

वरदशब्दव्युत्पत्तिः,
मण्डलरचनाप्रकारः,
पूजायन्त्रम्,
न्यासस्थानानि न्यासदेवताश्च,
पीठदेवताः,
घटस्थापनप्रकारः,
पञ्चगव्यशोधनमन्त्राः,
अष्टघटेषु पूज्या देवताः,
तत्तद्देवतानां स्वरूपकथनम्,
होमविधिः,
आराधकानां फलश्रुतिः,
आराधनाप्रकारभेदेन फलभेदः,

एकादशपटले।

द्वादशगुणितमहायन्त्ररचनाप्रकारः,
पद्मदलस्य षोड़श शक्तयः,
तद्बहिर्वृत्तस्थ द्वात्रिंशच्छक्तयः,
तद्बहिस्थित चतुःषष्टिः शक्तयः,
शक्तिमन्त्रोद्धारः,
शक्तिस्तुतिः,

द्वादशपटले।

लक्ष्मीमन्त्रोद्धारः,
ऋष्यादिन्यासः,
लक्ष्मीध्यानम्,
होमद्रव्याणि,
नव शक्तयः,
आवरणदेवतानां पूजाया आवश्यकत्वम्,
दारिद्र्यमोचनप्रकारः,
अलक्ष्मीदूरीकरणम्,
धनाभिलाषिणां सेव्यमन्त्रोद्धारः,
एतन्मन्त्रस्य ध्यानम्,
अस्य पुरश्चरणं दशलक्षजपः,
महालक्ष्मीमन्त्रः,
अस्या ध्यानम्,
अस्या पुरश्चरणं लक्षजपः,
अस्या धारणयन्त्रम्,
एतन्मन्त्रोपासकानां श्रीसूक्तादिजपः कर्त्तव्यः,
श्रीसूक्तादिजपे ध्यानम्,
द्वात्रिंशच्छक्तीनां पूजायां मन्त्रनिर्णयः,
धनार्थिनां वर्ज्यद्रव्याणि कर्त्तव्यानि च,

त्रयोदशपटले।

त्रिपुटामन्त्रोद्धारः,
त्रिपुटाया वासस्थानम्,
त्रिपुटाया ध्यानम्,
अस्याः पुरश्चरणं हादशलक्षजपः,
अस्निन्मन्त्रे होमद्रव्यम्,
अनेन सर्व्ववमीकरणम्,
धरणीमन्त्रोद्धारः,
अस्याध्यानम्,
होमद्रव्याणि,
त्वरितानामयोगार्थः,
त्वरितामन्त्रोद्धारः,
त्वरिताया रूपवर्णनम्,
अस्याः पुरश्चरणं लक्षजपः,
अस्याः पूजाविधिः,
अस्याः, पूजाफलश्रुतिः,
होमद्रव्याणि,
अस्यायन्त्रम्,
अनुग्रहचक्रम्,
नित्यामन्त्रोद्धारः,
नित्याध्यानम्,
अस्याः परुश्चरणं दशसहस्रजपः,
वज्रप्रस्तारिणीमन्त्रोद्धारः,
अस्या ध्यानम्,
अस्याः पुरश्चरणं लक्षेजपः,
अस्याः पुरश्चरणं लक्षेजपः,
अस्या धारणयन्त्रम्,

चतुर्दशपटले।

दुर्गामन्त्रोद्धारः,
दुर्गाध्यानम्,
महासिंहमन्त्रोद्धारः,

दुर्गाया अष्टायुधानि,
अस्या मन्त्रस्य पुत्रादिप्रदत्वं,
अस्या मन्त्रान्तरम्,
अस्या ध्यानान्तरम्,
कात्यायन्याः स्वरूपवर्णनम्,
अस्याः पुरश्चरणं चतुर्लक्षजपः,
होमद्रव्याणि,
शूलिनीमन्त्रोद्धारः,
शूलिनीध्यानम्,
अस्याः पुरश्चरणं लक्षजपः,
विषापहरणक्रमः,

पञ्चदशपटले।

भुवनेश्वरीमन्त्रोद्धारः,
अस्या ध्यानम्,
अस्याः पुरश्चरणं चतुर्लक्षजपः,
नवशक्तीनां पूजामन्त्रोद्धारः,
सूर्य्यपीठमन्त्रोद्धारः,
सूर्य्यार्घ्यप्रदानविधिः,
ऐक्यचिन्तनप्रकारः,
अजपामन्त्रोद्धारः,
अर्धनारीश्वरध्यानम्,
अस्य पुरश्चरणं द्वादशलक्षजपः,
तिलकधारणमन्त्रः,
सूर्य्यध्यानम्,
ग्रहाणां शरीरवर्णादिकथनम्,
ग्रहाणां अर्घ्यद्रव्याणि,
ग्रहाणां होमद्रव्याणि,
सूर्यस्य मन्त्रान्तरम्,
सूर्यस्य ध्यानान्तरम्,

षोडशपटले।

चन्द्रमन्त्रोद्धारः,
चन्द्रध्यानम्,
अस्य पुरश्चरणं षड्लक्षजपः,
अस्याराधने पूर्णप्रतिथेः प्राशस्त्यम्,
चन्द्रस्य नव शक्तयः,
अष्टौ कलाः,
चन्द्राय अष्टोत्तरशतार्घ्यप्रदानम्,
अर्घ्यप्रदाने विद्यामन्त्रः,
अग्निमन्त्रोद्धारः,
अग्निध्यानम्,
अस्य पुरश्चरणं षड्लक्षजपः,
अग्नेर्नव शक्तयः,
होमद्रव्यभेदेन फलतारतम्यम्,
मन्त्रान्तरम्,
अस्य पुरश्चरणं द्वादशसहस्रजपः,
अस्य होमद्रव्याणि,
मन्त्रान्तरम्,
अस्य ध्यानम्,
अस्य पुरश्चरणं लक्षजपः,
होमद्रव्यभेदेन फलवैषम्यम्,

सप्तदशपटले।

महागणेशमन्त्रोद्धारः,
न्यासविधिः,
अस्य वसतिस्थानम्,
अस्य ध्यानम्,
अस्य पूजायां पूज्यदेवताः,
अस्य पुरश्चरणं चतुश्चत्वारिंशत्सहस्राधिकचतुर्लक्षजपः,
होमीयाष्टद्रव्याणि,
अस्य नव शक्तयः,
प्रकारभेदेन फलवैषम्यम्,
गजलिप्सुर्नरपतीनां कर्त्तव्यता,
गणेशस्य पूजामन्त्रोद्धारः होममन्त्रोद्धारश्च,
ध्यानान्तरम्,
स्तम्भकारिभूमन्त्रोद्धारः,
वशीकारे गणेशमन्त्रान्तरम्,
अस्य ध्यानम्,
होतव्यद्रव्यभेदेन फलवैशिष्ट्यम्,

अष्टादशपटले।

मन्मथमन्त्रोद्धारः,

अस्य ध्यानम्,
अस्य पुरश्चरणं द्वादशलक्षजपः,
अस्य शक्तयः,
अस्य यन्त्रम्,
अस्य गायत्री,
अस्याष्टचत्वारिंशदक्षरमन्त्रोद्धारः,
अस्य षोडशशक्तयः,
अस्य षोड़श परिचारकाः,
अस्याष्टौ प्रियाः,
शक्त्यादीनां पूजायां मन्त्रयोजना,
स्वामिस्त्रीव्यवहारः,
श्रीकृष्णमन्त्रोद्धारः,
अस्य ध्यानम्,
अस्य त्रैकालिकपूजायां त्रिविधरूपम्,

एकोनविंश पटले।

प्रणवमन्त्रोद्धारः,
विष्णुध्यानम्,
अस्य मूर्तयः मूर्त्तिशक्तयश्च,
योगशब्दार्थः,
वैरिषट्कम्,
अष्टौ योगाङ्गानि,
तत्र यमः,
तत्र नियमः,
तत्र पद्मादिभेदेनासनपञ्चकम्,
तत्र प्राणायामत्रैविध्यम्,
तत्र प्रत्याहारः,
तत्र धारणा,
तत्र ध्यानम्,
तत्र समाधिः,
योगसाधनप्रणाली,
लयकरणप्रकारः,
प्रकारान्तरयोगसाधनम्,
जाग्रदादिभेदेन योगिनां पञ्चावस्थाः,
अत्र जाग्रत्,
तत्र स्वप्नः,
तत्र सुषुप्तिः,
तत्र तुरीयम्,
तत्र तुरीयातीतम्,
प्रकारान्तरयोगः,

विंशपटले।

नारायणाष्टाक्षरमन्त्रोद्धारः,
मन्त्राक्षराणां प्रत्येकाक्षरार्थः,
अस्य मन्त्रस्य ध्यानम्,
खदेहे मन्त्रवर्णानां न्यासनियमः,
किरीटादिमन्त्रोद्धारः,
संक्षेपतो दीक्षाविधानम्,
अस्य पुरश्चरणं द्वात्रिंशल्लक्षजपः कार्य्यः,
पूजायाश्चातुर्व्विध्यम्,

एकविंशपटले।

मेषादिद्वादशराशीनां द्वादश यन्त्राणि तत्तहितकर्माणि च,
द्वादशराशिषु पूजितदेवतानां प्रीत्यर्थं श्रीहरिंस्तवः,

द्वाविंशपटले।

वासुदेवच द्वादशाक्षरमन्त्रोद्धारः,
मन्त्रन्यासक्रमेण संहारस्थिति सृष्टयः,
अस्य त्रैविध्यकरणे दोषादीनां विनाशः;
श्रीहरिध्यानम्,
अस्य पुरश्चरणं पञ्चाशल्लक्षजपः,
अस्य होमविधानम्,
सुदर्शनमन्त्रोद्धारः,
अनेन दिग्बन्धनम्,
अग्निप्रकारकल्पनामन्त्रः,
सुदर्शनध्यानम्,
सुदर्शनगायत्री,
सुदर्शनस्य रक्षाकरमन्त्रोद्धारः,
सुदर्शनयन्त्रम्
सुदर्शनपूजामन्त्रः,
पूजान्ते द्वादशाक्षरमन्त्रस्य द्वादशलक्षजपः,
पूजायन्त्रम्,
होमद्रव्याणि,
वलिमन्त्रोद्धारः,
होमीयद्रव्यभेदेन फलभेदः,

त्रयोविंशपटले।
श्रीकरनामाष्टाक्षरमन्त्रोद्धारः,
अस्य मन्त्रस्य ध्यानम्,
अस्य पुरश्चरणं अष्टलक्षजपः,
होमद्रव्याणि,
महावराहमन्त्रोद्धारः,
अस्य ध्यानम्,
अस्य पूजायां अष्टदलपद्मम्,
अस्य पुरश्चरणं लक्षजपः,
होमद्रव्यविशेषेण विशेषकार्य्यसिद्धिः,
अस्य यन्त्रम्,

चतुर्व्विंशपटले।
नृसिंहस्यानुष्टुव्मन्त्रोद्धारः,
ऋष्यादिन्यासः,
षड़ङ्गन्यासः,
प्रसन्नताक्रूरताभेदेन मन्त्रस्यद्वैविध्यम्,
नृसिंहध्यानम्,
अस्य प्रणामः,
अस्य पुरश्चरणं द्वात्रिंशत्सहस्रजपः,
षोड़शसहस्रं होमः,
अस्य पूजायन्त्रम्,
अस्य मन्त्रान्तरम्,
अनेन विविधोपद्रवशान्तिः,
मन्त्रान्तरम्,
ध्यानान्तरम्,
नृसिंहचक्रम,
नृसिंहयन्त्रम्,
होमीयद्रव्यभेदेन विविधकर्म-साधनम्

पञ्चविंशपटले।
विष्णुपञ्जरमन्त्रस्य विशेषविधानम्,
मन्त्रोद्धारः,
मन्त्रवर्णेभ्यश्चक्रादीनामुत्पत्तिः,
यन्त्रे बीजाक्षरस्थापनव्यवस्था,
गदादीनां मन्त्राः,
शङ्खमन्त्रः,
मुसलमन्त्रः,
दण्डादीनां मन्त्राः,
गरुड़मन्त्रः,
विष्णुमन्त्रः,
चक्रादीनां वर्णादीनि,
महावराहध्यानम्,
महानृसिंहध्यानम्,
आराधनाप्रयोगः,

षड्विंशपटले।
प्रासादमन्त्रोद्धारः,
प्रासादपदयोगार्थः,
ऋष्यादिन्यासः,
षडङ्गन्यासः,
पार्व्वतीश्वरध्यानम्,
मन्त्राणां देवताः पञ्च,
अस्य पुरश्चरणं एकादशलक्षजपः,
होमीयद्रव्याणि,
पीठमन्त्रः,
अघोरध्यानम्,
अष्टत्रिंशत्कलान्यासविधिः,
क्षेत्रलक्षणम्,
पञ्चाक्षरमन्त्रः,
अस्य ध्यानम्,
गोलकन्यासः,
पुष्पाञ्जलिमन्त्रः,
श्रीशिवस्तवः,
मन्त्रान्तरम्,
ध्यानम्,

सप्तविंशपटले।
दक्षिणामूर्त्तिमन्त्रः,
न्यासस्थानानि,
ध्यानम्,
अस्य पुरश्चरणं विंशतिसहस्राधिकलक्ष- त्रितयजपः,
होमीयद्रव्याणि,
मन्त्रान्तरम्,

अस्य ध्यानम्,
होमीयद्रव्याणि,
तद्भेदेन विविधकार्य्यसिद्धिः,
अघोरयन्त्रम्,
मन्त्रान्तरम्,
ध्यानम्,
यन्त्रान्तरम्,

अष्टाविंशपटले।

श्रीशिवस्य चिन्तामणिसंज्ञकमन्त्रोद्धारः,
ऋष्यादिन्यासः अङ्गन्यासश्च,
अस्य ध्यानम्,
अस्य पुरश्चरणं लक्षजपः,
रोगोपशान्त्यादौ विविधप्रकाराः,
सर्व्वरक्षाकरविधानम्,
सर्व्वरक्षाकरमन्त्रः,
अस्य ध्यानम्,
अस्य पुरश्चरणं त्रिलक्षजपः,
चण्डगायत्रीमन्त्रोद्धारः,
चण्डमन्त्रोद्धारः,
अनेन द्विविधफलाप्तिः,

एकोनत्रिंशपटले।

गायत्रीमन्त्रोद्धारः,
सप्तव्याहृतयः,
व्याहृतिपदयोगार्थः,
गायत्रीप्रणवयोरैक्यम्,
गायत्रीवर्णानां यौगिकार्थः,
ओंकारगायत्रीब्रह्मणामेकता
गायत्रीजपप्रकारः,
निरुच्छ्वासप्राणायामः,
गायत्रीजपक्रमः,

त्रिंशपटले।

त्रिष्टुब्विद्याया विधिः,
न्यासक्रमः,
कात्यायनीध्यानम्,
पूजाप्रयोगः,
तत्र नव शक्तयः,
चतुश्चत्वारिंशच्छक्तयः,
होमविधिः,
अस्त्रकथनम्,
मन्त्राक्षरैर्देवताङ्गकल्पना,
होमद्रव्याणि,
नक्षत्राणां चरादिसंज्ञा
मानुषादिसंज्ञा च,
वारनयमः,
विविधकार्य्यसिद्धिः,
बलिप्रदानम्,

एकत्रिंशपटले।

महितमन्त्रस्यानुष्टुभो विधानम्,
ऋष्यादिन्यासः,
षडङ्गन्यासे मन्त्रवर्णानां नियमः,
न्यासस्थानानि,
ध्यानम्,
अस्याष्टावरणम्,
द्वात्रिंशच्छक्तयः,
अस्य पुरश्चरणं लक्षजपः,
दश होमद्रव्याणि,
दशद्रव्याणां समस्तैर्होमः,
व्यस्तहोमेन पृथक् पृथक्
कामनासिद्धिः,
होमद्रव्यभेदात् विविधकामनासिद्धिः,
शताक्षरमन्त्रोद्धारः,
ध्यानान्तरम्,
अस्य पुरश्चरणं लक्षजपः,
होमविधिः,
संवादसूक्तविहितध्यानम्,
अत्र होमविशेषः,
वरुणमन्त्रः,
अस्य ध्यानम्
होमविधिः,

द्वात्रिंशपटले।

यन्त्ररचनाभिर्व्विविधकार्य्याणि,
पार्व्वत्या एकषष्ट्यक्षरमन्त्रः,

अस्य ध्यानम्,
होमविधिः,
होममन्त्रः,
अन्नप्रदायकमन्त्रः,
अस्य होमविधिः,
बृहस्पतिमन्त्रोद्धारः,
होममन्त्रः,
शुक्रमन्त्रः,
व्यासमन्त्रोद्धारः,
व्यासध्यानम्,
मन्त्रान्तरम्,
अस्य पुरश्चरणं षोडशसहस्रजपः,
परमेश्वरमन्त्रोद्धारः,
अस्य पुरश्चरणं अयुतजपः,
पार्व्वत्या ध्यानम्,

त्रयस्त्रिंशपटले।

अनपत्यताकारणानि,
अपत्यहीनानां स्वेषां पितृणाञ्च अधःपतनम्र
अपत्योत्पत्तिकरो यागविधिः,
सङ्कोचकमन्त्रेण पञ्चगव्यप्राशनम्,
सङ्कोचकमन्त्रः,
गुरुलक्षणम्,
ग्राह्यशिष्यलक्षणम्,
वर्ज्ज्यशिष्यलक्षणम्,
वर्ज्यशिष्यग्रहणे दोषश्रुतिः,
गुर्व्वभिमतद्रव्याणि शिष्यैस्त्यज्यानि,
गुरुगृहे शिष्याणां वर्ज्यकर्म्माणि,
तन्त्रेऽस्मिन् पञ्च भेदाः,
ब्रह्मनमस्कारः,

चतुस्त्रिशपटले।

लवणमन्त्रोद्धारः,
अग्निध्यानम्,
रात्रिध्यानम्,
दुर्गाध्यानम्,
भद्रकालीध्यानम्,
कार्य्यभेदे देवताभेदः,
विविधकार्य्याणि,
अग्नेः प्रार्थनामन्त्रः,
बलिप्रदानमन्त्रः,

पञ्चत्रिंशपटले।

प्राणप्रतिष्ठामन्त्रोद्धारः,
ऋष्यादिन्यासः,
अङ्गन्यासः,
न्यासस्थानानि,
प्राणशक्तिरूपाया देव्या ध्यानम्,
पुरश्चरणं लक्षजपः,
अनेन विविधकार्य्यसिद्धिः,

षट्त्रिंशपटले।

त्रैलोक्यमोहनमन्त्रोद्धारः,
रमापतिचिन्तनम्,
ऋष्यादिन्यासः,
षडङ्गमन्त्राः,
सुदर्शनमन्त्रः,
गदामन्त्रः,
मुसलमन्त्रः,
अङ्कुशमन्त्रः,
पाशमन्त्रः,
गरुड़मन्त्रः,
त्रैलोक्यमोहनगायत्री,
हरेः पूजामन्त्रः,
देवीमन्त्रः,
शक्त्यादीनां मन्त्रः,
त्रैलोक्यमोहनध्यानम्,
पञ्चायुतजपः,
होमविधिः,
होमीयद्रव्यभेदेन विविधकार्य्याणि।

4

Viṣṇusaṁhitā of Sumati

The Viṣṇusaṁhitā as available at present is purported to be an epitome of an original treatise of the same name which consisted of 108 chapters. It is held that god Viṣṇu himself has narrated this large version to a devotee called Sumati who in turn decided to epitomise it and hand it over to the present generation of Vaiṣṇava devotees. Usually treatises on Tantras are divided into four sections as Jñānapāda, Caryāpāda, Kriyāpāda and Yogapāda. But when an epitome is prepared this fourfold division is dispensed with and the whole matter is presented in a different way. As for illustration we may take, Īśānaśivagurudeva Paddhati of Īśānaśivagurudeva which extends to 119 Paṭalas treats of numerous subjects and is of the nature of an encyclopaedia. It contents include topics not directly connected with Tantras and temple rituals. But works like the Prayogamañjari[1] of Ravi Namputiri in 12 Paṭalas deal exclusively with the ritualistic aspects and other connected accounts of the temples of Kerala.

Viṣṇusaṁhitā and Kerala temples

It is evident that the Viṣṇusaṃhitā was composed as a compendium with special relation to the temples of Kerala. Hence, the author has dispensed with the fourfold arrangement of a treatise into the four Pādas which characterised the original. But the author has intended the work to be a treatise on Tantra and he has defined what is Tantra in a very appropriate manner.

सर्वेऽर्था येन तन्यन्ते त्रायन्ते च भयाज्जनाः।
इति तन्त्रस्य तन्त्रत्वं तन्त्रज्ञाः परिचक्षते।।
वेदमूलतया तन्त्रमाप्तमूलतयाथवा।
पुराणवत् प्रमाणं स्यात् तथा मन्वादिवाक्यवत्।।

1. Not printed; manuscripts available in the Kerala University Collections. See Transcript No. 20 for details.

The texts which propagate the worship of Śiva and Śakti are generally classed under the type called Āgama and those relating to Viṣṇu are termed as Saṁhitās. Tantras derive their materials both from Āgamas and Saṁhitās. The Śaivite texts are often referred to as Śaivāgamas. The Vaiṣṇavas consider Saṁhitās as their sacred literature.

The Viṣṇusaṃhitā ascribed to authorship of Sumati is a Tantrik treatise divided into 30 chapters called Paṭalas and it consists of a total of 2623 ślokas in the Anuṣṭup metre. It is not a compendium, but an original composition and as such no other work or author is found quoted though it is certain that the author must have been indebted to his predecessors.

The general contents and the number of stanzas in each chapter are indicated as follows : (1) The aim of the treatise-52 (2) The scope and definition - 53; (3) The prowess of Viṣṇu-89; (4) The concept of a Kṣetra - 62-1/2; (5) The selection of mantras-79; (6) The modes of worship - 79-1/2; (7) The definition of poses (intertwinings of the fingers) - 58; (8) The consecration of fire - 86; (9) The characteristics of the mystic diagram - 75-1/2; (10) The rites of consecration - 93-1/2; (11) The consecration of the preceptor - 81-1/2; (12) The characteristics of the ground - 94; (13) The erection of the temple - 87; (14) The characteristics of idols - 106; (15) The five types of installations - 108-1/2; (16) The purification of the idol - 133-1/2; (17) The conception of divinity in the idol - 115; (18) The rites of installation - 96-1/2; (19) The rites following the consecration - 60; (20) The rites of festivals - 101-1/2; (21) The holy procession - 97; (22) The offering of oblations - 85; (23) The Universal worship - 83-1/2; (24) The renovation of the shrines - 92-1/2 (25) The rules for expiations - 87-1/2; (26) The ritual of holy bath - 76; (27) The modes of sprinkling - 98-1/2; (28) Miscellaneous rites - 94; (29) The conventional practices of the school - 108-1/2; and (30) The meditation on the god-89.

Tantra texts are usually divided into four sections (1) Sāmānyapāda, (2) Mantrapāda, (3) Kriyāpāda and (4) Yogapāda. According to a slightly different classification the four divisions are enumerated as (1) Jñāna—the knowledge and its nature, (2) Yoga—the concentration of mind and the means of attaining the same, (3) Kriyā—the construction of temples and the consecration of idols in them; and (4) Caryā—the religious rites and social observances. Sometimes the emphasis is given to one or two aspects of the above-mentioned classification and in the case of Kerala the emphasis is laid on Kriyā and Caryā. But the author of Viṣṇusaṃhitā does not follows this pattern though in his 30 chapters he has dealt with all the aspects comprehended in the fourfold classification. He has mentioned this in a line as :

ज्ञानचर्याक्रियायोगशुभपादचतुष्टयाम् ।। (I.34)

While Īśānaśivagurudevapaddhati follows the fourfold division, later works like Tantrasmuccaya of Cennās Nārāyaṇan Nampūtiri has followed the method adopted by the author of Viṣṇusaṁhitā.[1]

Though the treatise is called Viṣṇusaṃhitā with special stress on the worship of Viṣṇu, it comprehends the rites of worship relating to other deities also. In fact to a large extent the work is a treatise on general aspects of Tantra as applicable to the rituals in the temples of Kerala. While the main deity consecrated and worshipped is referred to as Viṣṇu, the other minor deities are also referred to as installed in the various corridors of the temple campus. For instance in major Viṣṇu temples deities like Viṣvaksena, Gaṇapati Śāstā, Kṣetrapāla etc., are often installed. Within the first circle surrounding the sanctum the seven divine mothers like Brāhmī, Māheśvarī etc., are consecrated along with their guards Vīrabhadra and Gaṇapati. On the opposite side seven other mothers like Vāgīśvarī, Kriyā etc., are consecrated with another pair of guardians called Śrīdhara and Hayāsya. The eight lords of the quarters are established in the form of a pīṭha—like stone image.

Oblations and other rites are to be performed to all of these deities every day : once, twice or thrice as occasion demands. During times of festivals the rites differ and assume bigger proportions.

The author

Though the authorship is ascribed to Viṣṇu as the promulgator of the treatise, the real author for all practical purposes is mentioned as Sumati. He is mentioned as the son of a sage called Idhmavān. Sumati has narrated the story succinctly to Aupamanyava who beseeched him with the request. While Sumati was occupying the mount Śrīśaila he was accosted by the sages with the request. He refers to himself as :

सुमतिर्नाम बैदोऽहमृषेरिध्मवतः सुतः ।। (I.8)

Nārāyaṇa, the author of the Hāriṇī commentary on the text explains the portion as follows :

सुमतिर्नामेत्यादि आह-सुमतिर्नाम इध्मवतः ऋषेस्सुतः सुमतिरिति शोभना बालत्वेऽपि विष्णुविषयत्वात् तादृशी मतिर्यस्य इति पित्रा सुमतिर्नाम कृत इत्यर्थः ।। बैदः विदस्य मुनीन्द्रस्य गोत्रे जातः । वेत्तीति विदः सर्वज्ञ इति यावत् ।

Nāgasvāmī who composed the commentary called Tattvapradīpikā has offered the following explanations to the passage.

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1. Tantrasamuccaya of Nārāyaṇa, ed. T. Gaṇapati Śāstri; Reprinted with an elaborate introduction by Dr. N.P. Unni., Nag Publishers, Delhi, 1990.

अहं सुमतिर्नाम बैदो बिदगोत्रजः। तत्र कस्य पुत्र इति चेत् इध्मवतः ऋषेस्सुतः। साङ्गेषु वेदेषु तन्त्रेषु च कृतश्रम इत्यनेन श्रौते स्मार्ते कृतश्रमः।

Sumati has maintained all through that Viṣnu himself narrated to him the extensive treatise of Viṣṇusaṃhitā having 108 chapters under the four sections of Jñāna, Caryā, Kriyā and Yoga.

इति विज्ञापितो भक्त्या भगवान् विष्णुरव्ययः।
आचष्टाखिलसिद्ध्यर्थां विस्तीर्णां विष्णुसंहिताम्।।
अष्टोत्तरशताध्यायामष्टैश्वर्यादिसिद्धिदाम्।
ज्ञानचर्याक्रियायोगशुभपादचतुष्टयाम्।।

(I. 33-34)

He further holds that the present treatise is an epitome of the original containing 108 chapters revealed to him by Viṣṇu himself.

याष्टोतरशताध्याया महती विष्णुसंहिता।
तत्रोक्तानां तु सर्वेषामर्थानामिह संग्रहः।।
सेयं गुह्यतमा पुण्या स्पष्टार्था विष्णुसंहिता।
भुक्तिमुक्तिप्रदा ज्ञेया विष्णुना स्वयमीरिता।।

(I. 51-52)

Towards the end of the text also the author makes a similar statement regarding his role in the composition.

एवं ते सकलाख्याता मयाल्पा विष्णुसंहिता।
साक्षाद् विष्णुमुखादेषा मया प्राप्ता युगान्तरे।।

(XXX–80)

Since the author has claimed that he has acquired the knowledge from the god himself in a different yuga other than the present one, it is virtually impossible to know his identity or nativity. His commentators also could not provide any clue for this. Vaṭakkumkūr Rājarājavarma Rājā, a historian of literature holds that it is possible to conjecture that the real name of the author too must be Viṣṇu, though his identity could not be established.[1] That the author must have been a Kerala Brahmin is almost definite and scholars have postulated this idea.[2]

The date of the author is not definitely established. But scholars hold that later writers like Cennās Nārāyaṇan Nampūtiri, the author of Tantrasamuccaya (14th century) are indebted to the author of Viṣṇusaṃhitā.[3] Nīla-

1. V. Rājarājavarma Rājā, Keralīya Samskṛta Sāhitya Caritram, Vol. III, pp. 566-576.
2. Ullūr S. Paromeswara Iyer, Kerala Sāhitya Caritram, Vol. II, p. 316. Trivandrum, 1962.
3. *Ibid.*, p. 315.

kaṇṭha Nambīśan or Tirumaṅgalam who flourished a little later than the author of Tantrasamuccaya seems to refer to the work with the name Hari-saṃhitā and its commentary in the prefatory stanzas to his work Manuṣyā-layacandrikā.[1] The passage under reference is as follows :

मार्कण्डेयनिबन्धनं मयमतं रत्नावलिं भास्कर-
प्रोक्तं काश्यपविश्वकर्मगुरुदेवोक्तञ्च पञ्चाशिकाम्।
सव्याख्यां हरिसंहितां विवरणाद्यं वास्तुविद्यादिकं
दृष्ट्वा तन्त्रसमुच्चयोक्तमनुसृत्यैवात्र संक्षिप्यते।।

It has been pointed out that Nārāyaṇa the author of Tantrasamuccaya is indebted to Viṣṇusaṃhitā. Since this work in 12 Paṭalas consisting of a total of 1801 stanzas is of the nature of an epitome, the author has never mentioned any other author or work directly. But his son, Śaṅkara who composed the Vimarśinī commentary on Tantrasamuccaya has pointed out on numerous occasions the sources of the statement of his father as Viṣṇusaṃhitā.[2] Thus the son has made it amply evident that his father heavily borrowed from earlier writers including the author of Viṣṇusaṃhitā. This goes to prove the popularity as well as the authority that the text had earned during the 15th century A.D.

Commentaries on Viṣṇusaṁhitā

It has already been alluded to the existence of two commentaries on the Viṣṇusaṃhitā. Though there are several palm leaf manuscripts of these important commentaries in the collections of the Kerala University Oriental Research Institute and Manuscripts Library, Kariavattom, Trivandrum, hitherto nobody has tried to edit them. The present writer has referred to the commentaries just to have an idea of the nature and scope of these glosses.

(1) Hāriṇī by Nārāyaṇa

It seems that the commentary styled Hāriṇī is the first ever gloss composed on this Tantrik treatise. Hāriṇī contains the following prefatory observations.[3]

नमस्तस्मै सुमतये यो दिव्यां विष्णुसंहिताम्।
आविश्चक्रे भुवश्चक्रे गङ्गामिव भगीरथः।।

1. *Ibid.*
2. Tantrasamuccaya with com. Vimarśinī, ed. T. Gaṇapati Śāstri, reprinted with an introduction by Dr. N.P. Unni, Nag Publishers, Delhi, 1990. Part I, pp. 94, 98, 101, 103, 106, 107, etc., Part II, pp. 192, 235, 255, 256, etc.
3. Transcript No. 439 of the Kerala Unviersity Manuscripts Library.

सुमतेस्संहितार्थो यः सूर्यकैर्न प्रकाशितः।
मयायमुल्मुकेनैव प्रकाश्य इति हास्यता।।

The stanza means : "I bow to Sumati who brought the divine Viṣṇusaṁhitā to the earth as Bhagīratha did in the case of river Ganges. But it is a matter of ridicule that the meaning of the Saṁhitā of Sumati which could not be explained by scholars possessing the brilliance of the sun is being revealed by me who is only a burning charcoal when compared to the others".

यत्नादर्थाच्च रत्नैर्महितसुमतिसह्याद्रिराजावतीर्णां
गाढेनाप्तैर्मयाप्तां हरिपदजलधिं संहितां ताम्रपर्णीम्।
तारं हारं वहन्ती चितमति सुमुखी चारुमध्या विदग्धैः
प्रेक्ष्या व्याख्यावधूटी जयतु शुभपदा हारिणीनामधेया।।

The commentary called Hāriṇī is compared in this stanza to a beautiful girl with well proportionate limbs and embellished with proper ornaments. The Saṃhitā is like river Tāmraparṇī flowing from the Sahya mount which is none other than the author Sumati himself. The commentator goes on to make the following remarks :

अथ भगवानखिललोकानुग्रहगृहीतविग्रहः विश्वसंभवे निःश्वसितवदात्मनो वदनाम्बुजादुद्गतं महान्तं विष्णुसंहिताख्यमागमसार्वभौममल्पधियामनध्येय इति ध्यायन् सुमत्योपमन्यववक्तृश्रोतृद्वारेण संक्षेप्तुकामः स्वयं स्वतन्त्रेऽपि शिष्टानिष्टदेवताभीष्टनकीर्तनादि मङ्गलं कर्तव्यं प्रबन्धादाविति कीर्तयन् परप्रकृतिवाचकरूप श्रीशब्दसङ्कीर्तनलक्षणं मङ्गलमाचरन्मुखतः शिष्याचार्यसंप्रयोगं प्रतिपादयन् अर्थाद्विषयप्रयोजनसंबन्धाधिकारिणोऽपि दर्शयति श्रीशैलेत्यादिना।

In this passage the commentator upholds the view that the treatise was originally comporsed by God Viṣṇu and that he has expitomised the contents and made it known to the people of the world through Sumati and Aupamanyava who put on the roles of the teacher and the taught or rather the speaker and the listener. He has quoted from works like Prapañcasāra, Prayogamañjarī and Ratnāvalī.

That the name of the commentator was Nārāyaṇa is made clear by the colophons of some of the chapters and a verse occurring at the end of the treatise.

इति नारायणविरचितायां हारिण्याख्यायां
विष्णुसंहिताव्याख्यायां सप्तमः पटलः।

एवमुक्तनयेन विष्णुसंहितायां विष्णुना स्वयं प्रोक्तायां संहितायां भूमिलक्षणपटलः भूमेर्लक्षणवाचीपटलः द्वादशो द्वाद्वशसंख्यापूरकः अतीत इत्यर्थ इति नारायणकविरचितायां हारिण्याख्यायां विष्णुसंहिताव्याख्यायां द्वादशः पटलः।

The commentary is adequate if not extensive in its scope. The commentator has expressed his familiarity with the subject and he quotes parallel views of authorities in the field in support of his explanations. The final stanza occurring at the end of the commentary also reveals his parentage and nativity.

यस्य व्याघ्रपुरौकसः कृतवृषाद्रीशप्रसूनाञ्जलि-
प्रीतेः पूर्णगुणः पितोदय इति ख्यातस्स नारायणः।
यां हारिण्यभिधां व्यधादिह विभोर्विष्णोर्महासंहिता-
व्याख्यायामतियात एष पटलस्त्रिशंः श्रितोऽर्थश्रिया।।

From the stanza it is clear the author Nārāyaṇa belonged to the house of Puliyannūr (a family of Nampūtiri Brahmins located near Chengannur in Central Kerala). The name of his father is mentioned as Udaya. That the commentator Nārāyaṇa was a devotee of Lord Śiva consecrated in the Vaṭakkumnātha Temple of Trichur (referred to as Vṛṣādri in the Sanskrit compositions of Kerala by many writers) is also made evident by the stanza. Nārāyaṇa is also credited with a similar commentary on another important treatise on Tantra called Kriyāsāra.[1]

Several palm leaf manuscripts of the commentary are available in Trivandrum in the collections preserved by the University of Kerala.

(2) Tattvapradīpikā of Nāgasvāmī

A Brahmin scholar named Nāgasvāmī has composed another commentary on Viṣṇusaṃhitā styled Tattvapradīpikā.[2] Nothing is known regarding the identity of the scholar or about his nativity. The following stanzas occur at the beginning of the commentary which is not yet printed.

हृदये जृम्भतां नित्यं मम हस्तिमुखं महः।
अभिप्रेतार्थसिध्यर्थं देवैरपि यदर्चितम्।।
या भारतीति विख्याता लोके सा प्रददातु मे।
अज्ञानतिमिरान्धस्य ज्ञानदीपं शुभानना।।
भासतां नो हृदम्भोजे किङ्किणीजालमण्डितम्।
कलायकुसुमश्यामं तेजो भुवनभासकम्।।
उद्धृत्य पांचरात्रेभ्यस्सारं येनेदमीरितम्।
भुक्तिमुक्तिप्रदं तन्त्रं तस्मै सुमतये नमः।।
गुरुन् प्रणम्य सर्वज्ञान् तत्प्रसादान्निरूप्यते।
तन्त्रस्यास्य मया व्याख्या नाम्ना तत्त्वप्रदीपिका।।

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1. Ullūr S. Parameswara Iyer, *op.cit.*, p. 316.
2. Transcript No. 445 of the Kearla University Manuscripts Library Collections, Trivandrum.

In these stanzas the commentator pays his obeisance to deities like Gaṇapati (the elephant-faced god), Sarasvatī (the goddess of speech) and Kṛṣṇa. Then he bows to Sumati the author who composed the Tantra taking ideas and principles from Pañcarātra texts. In referring to the qualities of the work as "bhuktimuktiprada" he has borrowed the term from the last line of the first Paṭala of Viṣṇusaṃhitā which runs as follows :

भुक्तिमुक्तिप्रदा ज्ञेया विष्णुना स्वयमीरिता।

(I. 52)

The commentator embarks upon his venture of composing the commentary styled Tattvapradīpikā after paying respects to his learned preceptors and elders in the field. Towards the end of the gloss he mentions his name as Nāgasvāmi in a round about way.

First he explains that there are five types of commentary.

तत्र व्याख्यानं पञ्चविधम्। तथा चोक्तम्–
"पदभेदः पदार्थोक्तिर्विग्रहो वाक्ययोजना।
तात्पर्यकथनञ्चेति व्याख्यानं पञ्चलक्षणम्।।"

He distinguishes between 'mālā and 'srag' usually translated as garland. According to him the former will have a single strand while the latter has many, and quotes authority to prove his point.

'स्रक्दामादिविभूषितेन्यत्र दामेति माला; स्रगिति बहुगुणान्विना माला।
तथा चोक्तं परमेण मालामेकगुणां विद्धि स्रजं बहुगुणान्वितम्।।'

Viṣṇusaṁhitā (16.55) states

"जातिहेम न्यसेत् तस्मिन् विधिना शान्तिमर्चयेत्"।

In this connection the commentator Nāgasvāmin supplies the following verse as dhyāna śloka :–

कटकमकुटकाञ्चीभूषिता पद्मसंस्था
विशदकमलगौरा सर्वगीर्वाणवन्द्या।
अभयवरदहस्ता सुप्रसन्ना द्विनेत्रा
त्रिशदवसनमाल्या शान्तिरव्यात् चिरं वः।।

The commentator has quoted from earlier texts copiously to explain the various points of the text where only indications are given.

The authors and works quoted by Nāgasvāmi include : Bhāgavata, Nibandhana, Purāṇa, Viṣṇupurāṇa, Sātvata, Paramasaṁhita, Parama, Aitareyaśruti, Chāndogyopaniṣat, Nārasiṁham, Murāri, Mañjarī, Prapañcasāra, Amarasiṁha, Halāyudha, Grahastutī, Sārasvata, Bṛhadāraṇyavārttika, Paddhati, Sanandapraśna, Nāradīyapaddhati, Manu, Skandasadbhāva and Bhagavadgītā.

Since the text of Viṣṇusaṁhitā is given in Anuṣṭup metre the author had to make use of terse expressions which could not be understood by a reader without an adequate commentary. It is the job of the commentator to find the original source from which the author has collected his ideas. This requires extensive knowledge of the whole field of Tantras in theory in addition to practical knowledge that could be gained only from ritualistic practices that are being followed in the temples of Kerala.

The commentary which is rather brief but useful ends with the following stanzas :

साक्षाद् भगवता प्रोक्ता सर्वाज्ञानविनाशिनी।
या विष्णुसंहिता पुण्या धर्मकामार्थमोक्षदा।।
गुरोरनुग्रहात्तस्या मया व्याख्या विनिर्मिता।
स्वामिना नागपूर्वेण नाम्ना तत्त्वप्रदीपिका।।
सेयं विमत्सरैश्शान्तैर्विष्णुभक्तैर्दृढव्रतैः।
शोधनीया प्रयत्नेन समुद्वीक्ष्य महात्मभिः।।
भगवन्नत्र यत्प्रोक्तमपशब्दादिकं मया।
क्षन्तुमर्हति तत् सर्वं देहि भक्तिं त्वयि स्थिराम्।।

The commentary is very lucid. The author with a humility observes that it was the blessing of his teachers that stood him in good stead to carry out the work. He expresses his name as 'svāmī' prefixed by the word 'Nāga'—a round about way of stating as Nāgasvāmin. Manuscripts of this commentary are available in sufficient numbers to justify an edition.

Even though Viṣṇusaṃhitā is not used by practising priests at present, it is evident that is was in vogue for sometime as proven by the existence of at least two useful and scholarly commentaries. The following are the contents :–

विषयानुक्रमणी।

1. तन्त्रोद्देशः
2. तन्त्रव्याख्या
3. विष्णुवैभवम्
4. क्षेत्रनिर्णयः
5. मन्त्रोद्धारः
6. अर्चनाविधिः
7. मुद्रालक्षणम्
8. अग्निसंस्कारः
9. मण्डललक्षणम्
10. दीक्षाविधिः
11. दीक्षिताभिषेकः
12. भूमिलक्षणम्
13. प्रासादविधिः
14. बिम्बलक्षणम्
15. प्रतिष्ठापञ्चकम्
16 बिम्बशुद्धिः

17 अधिवास:
18 प्रतिष्ठाविधि:
19 प्रतिष्ठानन्तरक्रिया
20 उत्सवविधि:
21 यात्रा
22 बलिदानविधि:
23 विश्वार्चनम्
24 जीर्णोद्धार:
25 प्रायश्चित्तविधि:
26 स्नपनविधि:
27 प्रोक्षणविधि:
28 कर्मशेष:
29 समयाचारलक्षणम्
30 भागवतो योग:

Contents—A Resume

(1) The aim of the treatise

Aupamanyava,—the descendant of Upamanyu, happened to meet with a Siddha—a holy personage who had accomplished and acquired supernatural powers, while the latter was sojourning on the summit of mount Śrīśaila. The Siddha who was an adept in the Tantrika lore and emanated lustre seemed to surpass even the sun by his brilliance. Aupamanyava approached him and equired whether he was a celestial, or a sage or a man who had attained divinity. He wanted to know how this brilliant form was obtained and further to learn the whereabouts like his paternity, family, name etc. The Siddha then meditated on Lord Viṣṇu and stated that he achieved his present position due to the illusory power of Viṣṇu. He was born in the family of Bida and his name was Sumati, the son of sage Idhmavān. He had studied the three Vedas and their ancillaries in addition to gaining expertise in the lore of Tantras. In his younger days he spent his boyhood in this mountain region having clear water and the spot where sage Raibhya was performing penance. He had attended on the sage doing him services befitting to an elder and now he has come down to visit the sage from the world of Viṣṇu, traversing the sky. Then Aupamanyava wanted to know as to what sacred formula he had learnt from the sage by which he obtained the present status. The Siddha then replied that in fact the sage did not advise him or instruct him regarding any magical formula before vanishing himself from his presence. Being worried the Siddha wept aloud and then listening to a gentle celestial voice he contemplated upon a Śaivamantra—a formula to please Lord Śiva. Pleased by the formula the God appeared and spoke to him to worship Brahmā to attain his wish. The latter in turn advised the Siddha to mediate upon Viṣṇu using a formula which is dear to the god. Thus having found the inefficiency of Śiva and Brahmā to achieve his goal, the Siddha began to chant a six-lettered formula, day and night till he visualised a divine form. The God appeared before his eyes holding a conch, disc, mace, lotus, bow of Śārṅga, arrow, sword and

shield. The jewels Śrīvatsa and Kaustubha adorned his chest. An yellow garment and a garland of wild flowers adorned his limbs. A diadem, necklaces, armlets, and ear-rings made his form most attractive. That celestial form appeared as riding a bird (Garuḍa). The Siddha worshipped him with various hymns and pleased him. The god informed him that he is pleased to instruct him as desired. He asked the Siddha to perform austerities and to learn *Īśvarasaṃhitā* (Śaivāgama) from Īśvara (Śiva) to begin with and then to study *Brahmāsaṃhitā* from Brahmā before learning Viṣṇusaṃhitā from him. The Siddha accordingly performed the penance.

First he went to Śiva and as instructed by Viṣṇu he learnt *Īśvarasaṃhitā* from Śiva which consisted of 12 chapters and had no Bījamantra to speak of. Then he learnt *Brāhmasaṃhitā* from Brahmā which contained 32 chapters with formulas containing both Bījamantra and Nirbījamantra. After learning these he approached Viṣṇu possessing eight hands and bowed before him. He informed the lord that he has acquired proficiency in both the Saṃhitās ordained by lords Śiva and Brahmā and now it was his turn to study the *Viṣṇusaṃhitā* from the promulgator himself.

The *Viṣṇusaṃhitā* promulgated by Viṣṇu contained 108 chapters which promised the attainment of all the eight properties, was divided into the four sections called Jñānapāda, Caryāpāda, Kriyāpāda and Yogapāda. They contained formulas using both Bījākṣaras and Nirbījamantras in the performance of worship. Having learnt this the Siddha lost his worldly moorings and entanglements. He felt that celestials showered him with flowers and the breeze seemed to be fragrant.

The Siddha remained on the summit of Śrīśaila for some more time performing the worship of Viṣṇu. Once all on a sudden Garuḍa appeared before him with a message from Viṣṇu. He took the Siddha to the world of Viṣṇu where he saw Brahmā and others attending on the god. The lord asked the Siddha to remain by his side. Thus having lived there for so many years, he had obtained the present form.

The Siddha then informed Aupamanyava that it was not possible for him to narrate the whole of *Viṣṇusaṃhitā* in a limited span of time. Again at the request of the supplicant, the Siddha decided to epitomise the Saṁhitā and to narrate it in all its essential aspects. He then epitomised the lore under thirty topics or rather chapters which may be designated under the captions as follows. (1) Tantroddeśa (the aim and scope of the Treatise); (2) Tantravyākhyā (explanation of the scope); (3) Viṣṇuvaibhava (the narration of the prowess of Viṣṇu); (4) Kṣetranirṇaya (concept of a temple); (5) Mantroddhāra (selection of magical formulas or spells); (6) Arcanāvidhi (modes of worship); (7) Mudrālakṣaṇa (characteristics of gestures and poses of hands); (8) Agnisaṁskāra (sacrifices or offerings in sacred fire); (9)

Maṇḍalalakṣaṇa (Features of squares and other diagrams); (10) Dīkṣāvidhi (prescriptions for austerity); (11) Dikṣitābhiṣeka (consecration of the preceptor); (12) Bhūmilakṣaṇa (characteristics of earth or the selected plot); (13) Prāsādavidhi (measurements and dsign of temples or structures); (14) Bimbalakṣaṇa (characteristics or features of idols); (15) Pratiṣṭhāpañcaka (the five modes of erecting the idols as standing; reposing, etc.); (16) Bimbaśuddhi (Purification of the idols); (17) Adhivāsa (causing a divinity to dwell in an image); (18) Pratiṣṭhāvidhi (rites for consecration); (19) Pratiṣṭhānantarakriyā (rites following the consecration of the idol); (20) Utsavavidhi (rites connected with festivals); (21) Yātrā (ceremonial processions); (22) Balidānavidhi (modes of offering of the oblations); (23) Viśvārcanā (worship of Viśvedevas or various divinites); (24) Jīrṇoddhāra (renovations of temples and idols); (25) Prāyaścittavidhi (rites of expiations or atonement), (26) Snapanavidhi (rites of ceremonial bathing); (27) Prokṣaṇavidhi (rites of purificatory sprinkling with sanctified waters etc.); (28) Karmaśeṣaḥ (miscellaneous rites and rituals); (29) Samayācāralakṣaṇa (customs peculiar to various sects of religious heads), and (30) Bhāgavatayogaḥ (religious observances such as mediation etc.). The items described in the original text consisting of 108 chapters are comprehended in these 30 chapters in a succinct manner. This sacred, rare and unambiguous *Viṣṇusaṃhitā* is narrated by Viṣṇu himself for the enjoyment in this world as well as for liberation from the bondage.

(2) The scope and definition

In the second section the scope and aim of the Tantra are dealt with succinctly. The preceptor who performs the vow should have qualities like Brahminhood, piety, accomplishment, possession of noble qualities, absence of blemishes, knowledge of yoga, ability for performing rites, truthfulness, excellence in speech, ability to destroy the views of the opponents by using all kinds of arguments, etc. He should be proficient in the principles of his own religious tenets and be inclined to help others. He should explain tenets to the disciples who approach him after selecting them properly and assessing their suitability.

The disciple should bow to the preceptor and begin to learn after pronouncing the Praṇavamantra. They should learn the lore with like-minded Brahmins. After acquiring the preceptorhood the Brahmins should teach the disciples regarding the rites of installation etc. But a Śūdra should not learn this or hear this. He could recite the mantra given to him by the teacher and worship the ground with it. He has no right to worship the consecrated idol or to perform sacrifices on sacred fire. He should employ Brahmins in such matters.

Tantra is defined as that which accomplishes the attainment of all objects and protects the people from danger. The authority of the Tantra is derived by its source which are the Vedas. Āptavākya or the authority of the dependable persons can also be cited in this connection. It has authority on a par with the Purāṇas or as the institutes of Manu. The five Pramāṇas or means of valid knowledge accepted by the Tantrika treatises are enumerated as Pratyakṣa, Anumāna, Upamāna, Śabda and Arthāpatti. In the first, perception by the sense organs is the basis while for inference knowledge of concomitance is needed. In Anumāna the knowledge of similitude is necessary and that which is taken for granted for Arthāpatti. Śabda is of several kinds as having the authority of the Vedas and that of the Tantras etc. The existence of Ātman though self-evident is inferred by others. The existence of the creator is again inferred by adjuncts or their absence as the case may be. Since he creates having known the truth, he is also designated as omniscient.

Those who take Tantra as having authority based on the words of a reliable person indirectly accept the authority of the Vedas also. Tantra is divided into five categories like Śaiva, Vaiṣṇava, Brāhma, Saura and Kaumāra depending upon the promulgator. Since Viṣṇu is the expounder of virtue His words are authoritatve as those of Manu. Both Viṣṇu and Brahmā are considered as the authorities of virtue by the learned. As there are many branches for the Vedic tree, various types or kinds are ascribed to Pañcarātra (defined as five kinds of knowledge) by the learned. They differ in rituals and textual contents. Based on these numerous manuals were composed by sages, celestials and men and in this Pañcarātra system of great expanse the basic tenet remains unchanged. The division is based on the visible origin and the ritualistic tradition which form the characteritics.

There are five Pañcarātra schools of thought known as (1) Vaikhānasa (2) Sāttvata, (3) Śikhins, (4) Ekāntika and (5) Mūlaka. Vāsudeva, Aja and others are the traceable promulgators of these systems. The features of the above-mentioned five schools may be noted as follows. The Vaikhānasas worship Viṣṇu, the supreme god every day at every junctures of the time. They maintain their family with provisions procured without recourse to begging. Their profession and activities too differ in various respects. The Sāttvatas worship Viṣṇu twice a day. The family is maintained by performing duties assigned to a Kṣatriya. In battle they never turn back and they exhibit proficiency in all scientific texts. The Śikhins perform the worship of Viṣṇu twice a day and their profession is mainly agriculture, business and rearing of domestic animals. The Ekantikas worship the god once a day and they are dependent on the Brahmins whom they serve. Their livelihood is mainly by procuring articles by request. The Mūlakas

worship the supreme god by mind, speech and action once, twice or thrice a day. They maintain themselves by things procured without resorting to begging. They also depend upon their disciples to some extent for their livelihood.

Each of the five schools is subdivided into five making a total of twenty-five systems. There are Tantrika treatises pertaining to each of them. Those who promulgate these texts are divided into five kinds like Bhaktas, Bhagavad-bhaktas, Dāsas, Pārṣadas and Bhāgavatas based on their characteristics. Of these Bhaktas—the devoted ones—are conscious of their consecration to perform rituals. The second type called Bhagavad-bhaktas are the consecrated ones while Dāsas are given to ritualistic tradition. The Pārṣadas are addicted to a particular rite and find their livelihood through this act. The Bhāgavatas are those Brahmacārins who perform worship daily to the accompaniment of musical instruments and they are the best among the Vaiṣṇavas.

Lord Viṣṇu has divided the consecrated type of preceptors into five classes as Samayī, Putraka, Sādhaka, Deśika and Guru. The preceptor known as Samayī prepares a proper diagram on the ground and offers worship with usual accompaniments. The type called Putraka worships the god in the diagram as possessing a body and makes offering to the deity. The Sādhaka type of preceptor draws the diagram but performs sacrifice in fire to the accompaniment of mantras. In this he is trained by his own teacher. The preceptor called Deśika possesses Tantrika knowledge and uses diagrams, makes offerings of oblations in fire and performs other rites. The preceptor designated as a Guru is one who is proficient in the customs of the particular cult or sect, learned in all Tantras and performer of different modes of worship.

Among the different castes, the Brahmins, among them the Vaiṣṇavas, among them the consecrated ones, among them the Pūjaka—the priest, among them those who possess texts and among them those who recite, among them reciters the Siddhas the accomplished ones and among them the properly consecrated one stands supreme in the order of priority. God Hari is the one who is the bestower of the well-being.

Those who want to attain the final goal should seek his abode by the different ways of knowledge. This Pañcarātra (the five avenues of knowledge) should be persued to destroy the ignorance. This Pañcarātra is a Tantra supported by the five means of valid knowledge. One who could visualise the God as beyond these and as without possessing any attributes could become liberated. The Deśika is capable of leading one to this state and he is none other than lord Viṣṇu himself.

(3) The prowess of Viṣṇu

Now the prowess of Viṣṇu is expatiated succinctly. The Guru, one who becomes proficient in this, attains the abode of Viṣṇu. The god who is the supreme effulgence is one who appears as several by his illusory power. He appears twofold as Puruṣa and Prakṛti and divided himself into three based on the qualities like Sattva, Rajas and Tamas. Viṣṇu also known as Brahmā and Śiva causes the sustenance, origin and destruction of the world. His forms like Vāsudeva are based on various attributes like the virtuous, the knower etc. They are four in number in consonance with the four Vedas, the four castes etc. He has become five as Upaniṣads forming the Mahābhūta and thus he is called Parameṣṭhī, Pumān, Viśvaḥ, Nivṛttiḥ and Sarvaḥ. He is considered as six in tune with the six senses, six letters and six seasons. The learned consider him as sevenfold as seven worlds, seven metres and seven sacrificial rites. He is eightfold with his eight forms and eight letters. He assumes a ninefold stance as Nārāyaṇa, Nṛsiṁha, Varāha, Vāmana, Rāma, Brahmā, Indra, Sūrya and Candra. He is also taken as ten with the forms of Indra, Agni, Yama, Nirti, Varuṇa, Vāyu, Soma, Īśāna, Brahmā and Ananta. In correspondence with the eleven senses (the five Jñānendriyas, the five Karmendriyas and the soul) he is conceived as eleven, and twelve in tune with the lords of the twelve months. He is thirteen as the Viśvedevas and fourteen with the number of Manus beginning with Cākṣuṣa. He is considered as fifteen with the fifteen Tithis and sixteen with the variations of sixteen sounds broken by quarters, corners, and their junctions.

With various other forms His nature is to be understood. He possesses the number of faces varying from one, two, three, four, five and six turned into various directions and His soul is Universe itself. His hands vary from two onwards embellished with ornaments and a variety of weapons. His various hands are decked with crowns, ear-rings etc. In the Puruṣasūkta he is said to possess a thousand feet and innumerable eyes. He is variously called Hiraṇyagarbha (the golden foetus) possessor of many souls, pure, dark, blue, yellow, red and mosaic coloured etc. The moon and the sun are taken as his left and right eyes. Brahmā is his head and the wild forest trees form his hair. Rudra occupies the middle of his brows while Soma occupies his mind. The eleven Rudras dwell in his neck while the stars, asteroids and planets form his teeth. Dharma and Adharma represent his upper and lower lips. Indra and Agni form his palate while the tongue is occupied by Sarasvatī (The Goddess of speech). Quarters and corners form his fingers. The sages dwell on his hair holes and the oceans form the skirt of his clothes. Rivers, earth and serpents occupy his bones. The Aśvins dwell on his knees and the mountains stand on his thighs. In his private parts live Guhyakas and the Vasus live in his chest. On the tips of his nails live medicinal herbs.

The two pits of his nose form the two equinoctial and solsticial (Uttarāyaṇa and Dakṣiṇāyana) points. The seasons dwell on the joints of his hands. At the tip of his forehead occupy the Siddhas while Medhas and Vidyuts occupy the middle of his brows. His belly is resorted to by Yakṣas, Kinnaras, Gandharvas, Daityas, Dānavas, Rākṣasas and Cāraṇas. His two feet are occupied by Manes, goblins, demons and other inhabitants of the nether world. On his hips are located sacrificial rites both Vedic and Tantrika. The domestic rites like Agnihotra pertaining to different sects and the various mantras ending in Svāhā, Svadhā and Vaṣaṭ are located in his heart.

The thousand names attributed to him show his many—sidedness. The word 'sahasra' here stands for plurality and unlimitedness. The names of other gods are also similarly narrated. Hence Viṣṇu is the one god found as many reflected as in a mirror. The moon reflected in water though appears many is in fact only one. So also in the case of the echo of sound. The learned say that the Ātman which is one appears as many. Those who do not understand the truth consider Kṣetrajña or Ātman as many and behave accordingly. That is the true form of Viṣṇu from whose face the Brāhmins, from whose hands the Kṣatriyas and from whose thighs the Vaiśyas were born. So great is his prowess, without whose blessing one could not speak or know of things. All gods are dependent on him and all divinities are his own forms. All the speech and this universe is pervaded by the form of Viṣṇu as the ether is pervaded by the air. All divinities mentioned in the Śāstras are the institutes of Viṣṇu, from which all creations emerge and all of them perish in the time of deluge. Except for Viṣṇu who else is there to pervade the universe. The god remains twofold both as the substratum and the attribute. He assumes the form with the attribute as well as that without any attribute for the sake of all beings. He is threefold in form as Sthūla, Sūkṣma and Parā and thus he is known as Prabhaviṣṇu, Mahāviṣṇu, and Sadāviṣṇu and Ātmā, Antarātmā and Paramātmā. The pre-eminent, idol shaped god could be conceived both from within and without by the learned by using Mantras etc. The sages and others proclaim in the Vedas, Sānkhya, Yoga, Pañcarātra, Dharmaśāstra, Purāṇa and other texts that Viṣṇu is omnipresent. Whatever is past, present and future is related to Viṣṇu who is the supreme lord. He pervades the whole universe consisting of Gods, Asuras, Men, animals, reptiles, trees, creepers, medicinal plants, lightning, mountains, oceans, rivers, gardens, cities, lakes and the worlds of serpents, manes, the seven worlds etc.

Varāha, Bhārgava, Nṛsiṁha, Rāma, Śrīdhara, Vāmana, Aśvamukha, Kṛṣṇa etc., are only the aspects of Viṣṇu. He is called Viṣṇu since he pervades all over the universe. He is called Vāsudeva since he occupies each and every being. He is Saṅkarṣaṇa since he is an abstract taken from the

primordial being. He is Pradyumna on account of his supreme lustre and Aniruddha the uncontrolled or the self-willed. He is Acyuta since he is firm and imperishable and Tridhāmā having three abodes. He is Viloman since he is known by senses, and also Adhokṣaja being beyond the comprehension of sense organs. Being pure he is called Vaikuṇṭha and Keśava since he possess hair till the deluge. He is Nārāyaṇa since he is the creator of Nara and Nārī as well as their course for future. He is again Nārāyaṇa since he uplifts Naras. He is Mādhava either because of his birth in the month Madhu or by being the Dhava (husband) of Mā (Lakṣmī). He is Govinda since he protects cows and Hari since he destroys the misery. He is known as Madhusūdana by killing the demon called Madhu. He is Trivikrama since he measured the universe in three steps and Vāmana on account of his short stature. He is called Śrīdhara since he supports goddess Śrī and Hṛṣīkeśa being the controller of sense organs. He is called Padmanābha on account of the lotus that sprouted from his navel and Dāmodara having been tied around his belly by rope. He is Rudra since he roars aloud and Brahmā since he could enlarge himself. He is Indra because of extreme prosperity and Vahni since he could carry things. He is Yama by binding persons and Varuṇa since he encircles people by his noose. He is Vāyu since he spreads and Soma because of production. He is Īśa since he performs sacrifices and Āditya being the son of Aditi.

Thus by his attributes he is known under various synonyms as the moon reflected in water appears as several. As the all-pervading air is not noticed on account of its subtle nature, Viṣṇu is not noticed by the ignorant even though he is omnipresent. He has a threefold power based on desire, knowledge and action. His forms become twelvefold when this threefold prowess are multiplied by four forms.

It is the desire that provokes the omnipotent God to increase and multiply himself into many forms.

The power called desire pervades the entire universe and prompts others for knowledge and action. Prompted by the prowess of action Viṣṇu creates the universe, and by the power of knowledge he is Khageśvara. Khaga the bird here is Yajña-Puruṣa—the sacrifice.

In fact there is no difference between the power and the wielder of the power. They are alike. Action, knowledge and desire can be considered as one representing the feature of the god. Senses and the objects are the attributes of intellect. Among the cows of different colours the white one stands out, but still it is only one among them.

The whole universe is made attractive by Viṣṇu and the plurality of Ātman or God is conceived by the ignorant. The plurality is felt because of

attributes. Those who could not surpass this feeling could not get the ultimate position. The creator is omniscient and those who fail to understand this could not distinguish between means of valid knowledge and objects. Hence it should be uderstood that the world is created and sustained by him. The prowess of such god is really insurmountable. He can be realised or known by the words of the Vedas. He is the ultimate creator and it is from him that other creators are created. His prowess is beyond the comprehension of words.

Among these thousand names given in the Viṣṇusahasranāma, twenty four are considered to be the most impor-tant. All these twenty four images are very alike; they are all standing figures with no bends in the body, possessing four arms holding four things in a particular order.

The following is the arrangement of the *śaṅkha, cakra, gadā* and *padma* in the four hands of each of the twenty-four *Mūrtis* of Viṣṇu according to the *Rūpamaṇḍana*, and Padmapurāṇa.

No.	*Name of the Murti.*	*Back right hand*	*Back left hand*	*Front left hand.*	*Front right hand.*
1.	Kēśava	Śaṅkha	Cakra	Gadā	Padma
2.	Nārāyaṇa	Padma	Gadā	Cakra	Śaṅkha
3.	Mādhava	Cakra	Śaṅkha	Padma	Gadā
4.	Govinda	Gadā	Padma	Śaṅkha	Cakra
5.	Viṣṇu	Padma	Śaṅkha	Cakra	Gadā
6.	Madhusūdana	Śaṅkha	Padma	Gadā	Cakra
7.	Trivikrama	Gadā	Cakra	Śaṅkha	Padma
8.	Vāmana	Cakra	Gadā	Padma	Śaṅkha
9.	Śrīdhara	Cakra	Gadā	Śaṅkha	Padma
10.	Hriṣikeśa	Cakra	Padma	Śaṅkha	Gadā
11.	Padmanābha	Padma	Cakra	Gadā	Śaṅkha
12.	Dāmōdara	Śaṅkha	Gadā	Cakra	Padma
13.	Saṁkarṣaṇa	Śaṅkha	Padma	Cakra	Gadā
14.	Vāsudeva	Śaṅkha	Cakra	Padma	Gadā
15.	Pradyumna	Śaṅkha	Gadā	Padma	Cakra
16.	Aniruddha	Gadā	Śaṅkha	Padma	Cakra
17.	Puruṣōttama	Padma	Śaṅkha	Gadā	Cakra
18.	Adhōkṣaja	Gadā	Śaṅkha	Cakra	Padma
19.	Narasiṁha	Padma	Gadā	Śaṅkha	Cakra
20.	Acyuta	Padma	Cakra	Śaṅkha	Gadā
21.	Janārdana	Cakra	Śaṅkha	Gadā	Padma
22.	Upendra	Gadā	Cakra	Padma	Śaṅkha
23.	Hari	Cakra	Padma	Gadā	Śaṅkha
24.	Śrī-Kṛṣṇa	Gadā	Padma	Cakra	Śaṅkha

Minor Forms of Viṣṇu

Puruṣa, Kapila, Yajñamūrti, Vyāsa, Dhanvantarin, Dattātreya, Harihara, Pitāmaha, Vaikuṇṭha, Trailōkya-mōhana, Ananta, Viśvarūpa, Lakṣmī-Nārāyaṇa, Hayagrīva, Ādimūrti, Jalaśāyin, Dharma, Varadarāja, Raṅganātha, Veṅkaṭēśa, Viṭhōbā, Jagannātha, Nara-Nārāyaṇa, and Manmatha.

In this connection, Īśānaśivagurudeva Paddhati (Paṭala II stanzas 16-21) provides a list of synonyms of the god beginning with Keśava as follows :

केशवः प्रथमामूर्तिस्ततो नारायणाह्वयः।
माधवस्त्वथ गोविन्दो विष्णुश्च मधुसूदनः।।
त्रिविक्रमो वामनश्च श्रीधराख्यो हृषीकराट्।
पद्मनाभो दामोदरो वासुदेवस्ततो भवेत्।।
सङ्कर्षणश्च प्रद्युम्नोऽनिरुद्धश्च स्वराधिपाः।
ततश्चक्री गदी शार्ङ्गी खड्गी शङ्खी हली तथा।।
मुसली शूलिनी पाशी तथा स्यादङ्कुशी ततः।
मुकुन्दो नन्दजो नन्दी नरो नरकजिद्धरिः।।
कृष्णः सत्वः सात्वतश्च शौरिः शूरो जनार्दनः।
भूधरो विश्वमूर्तिश्च वैकुण्ठपुरुषोत्तमौ।।
बली बलानुजौ बालो वृषघ्नश्च वृषस्तथा।
हंसो वराहो विज्ञेया नृसिंहश्चेति विष्णवः।।

(4) The concept of a Kṣetra

Now I shall succinctly deal with Kṣetra (the abode or temple) and Kṣetrajña (the dweller or the God) with his activities like creation, sustenance and destruction. Kṣetra is identified with Prakṛti and Kṣetrajña is God himself and both of them remain almost identical. Kṣetra is comprised of Avyakta, intellect, ego, five tanmātras or molecules and eleven organs (which include the mind also). It is of two types as gross and subtle. The one characterised by the above-said sixteen constituents is the gross while the subtle one is constituted of intellect alone. The body of all beings is both perishable and and imperishable. The dweller in this abode is called Puruṣa (the one who resides in this Puri). Puruṣa is the pervader and the abode of pervasion is inert as well as having the three qualities. The Prakṛti creates as well as destroys things as if at will though in fact directed by the Puruṣa. Prakṛti possesses the three attributes and is subject to change. Sattva, Rajas and Tamas are the qualities giving rise to pleasure, pain and delusion. All things possess qualities and they are considered as great, middle and little ones.

The Puruṣa is one but seems to be many owing to the difference in

attributes. Even though the Puruṣa is really without an attribute he should be worshipped as possessing Sāttvika qualities by people possessed of Rājasa qualities. People of Tāmasa qualities should also perform worship to get benefits. People of Sāttvika qualities should rely upon Dharma, Jñāna, Vairāgya and Aiśvarya. Those having Rajas should adopt Avairāgya and those of Tāmasika nature should perform rites often resulting in Adharmas. Those desirous of liberation should worship the God by following yama, niyama, dharma and action of mind and body. The actions of the mind are śraddhā, dhṛti and prasāda. The action of words are truthfulness etc. People of different varṇas and āśramas should follow these rules to acquire Vedic as well as Tāntrik achievements. Jñāna is fourfold as the means of attaining the four Puruṣārthas. Vairāgya is of two types caused by Viveka and Nirveda. The first is internal and the other is external. Ego causes the beings to perceive Anātman on Ātman. The five Buddhīndriyas generate knowledge and the five Karmendriyas prompt for action. The five Tanmātrās of śabda, sparśa, rūpa, rasa and gandha are the five Śaktis of Viṣṇu. With these he pervades the ether. His prowess is fivefold. By the first called Citśakti he assumes the role of the creator and by the second called Puruṣa the first Vikriyā happens. The third prowess called Viśva makes him appear vivid and prompt him for action. The fourth power called Nivṛtti withdraws from the objects after enjoyment and the fifth called Sarvā is full of knowledge and action. With these five prowesses he happens to cause creation, sustenance and destruction while remaining without any action or Akriya. He causes Nigraha (chastisement) as well as Anugraha (blessing).

From the Tanmātras the gross body is generated. The Karmendriyas and the Jñānendriyas are produced. Thus the creation takes place. As people differ from body to body the god also differs and his prowesses are unlimited. The people after getting a corporeal body performs action and reap their consequences. By noble and good action they prosper and by doing improper action they go down. They are plunged into emotions and naturally go to different directions. This is the course of the time-wheel, till the time of deluge. The Supreme being alone remains at the end of the deluge. Hence people should perform noble deeds once they get a human body. They should try to please the Supreme being by their action. Once he is pleased they get their wishes fulfilled. His forms are numerous and they are assumed with different purposes. Hence one should worship the god as possessing a form. Bhakti alone is the means to propitiate him. He assumes a form with four hands to be the object of worship for the Yogins. Hence he is to be meditated and worshipped in that form itself. A proper worship of such a form is really the worship of the god. This is for liberation as well as for worldly prosperity. At morning as well as in the evening the worship is to be done. The god possesses a black colour, has eight hands, rides a

conveyance, holds weapons, and is accompanied by his attendants. Those desirous of prosperity should worship such a form. Those who want liberation should conceive the god as crystal clear, possessing conch, disc, and mace, having four hands, lying on the serpent Ananta and worship him with devotion. The lotus is the seed of creation, the disc is the basis of sustenance, mace and conch represent destruction and liberation respectively. The means for liberation is the worship of Acyuta following the path of Saṁhāra or destruction (conceived as the activity of god at the time of deluge). The eight prescriptions are : (1) conventions, (2) modes, (3) texts, (4) materials, (5) purification, (6) sacrifice, (7) praise using hymns and (8) meditation. People are of two types, the devoted one who is consecrated and the non-consecrated. The first type is eligible to perform all types of worship while the second type could perform only the offer of oblations of the god following the ordinances of the systems. Worship shall be daily using flowers from one's own garden or procured from other sources. Hearing of the texts extolling the deity is also auspicious. One should receive things for worship since it is the donor who reaps the consequence or merit. In the absence of fragrant flowers ordinary ones could be used. When flower is not available water can be used and when water too is not available for worship mental worship is prescribed.

(5) The Selection of Mantras

Now I shall briefly deal with the prescription of hymns and prayers for the propitiation of the god. The prayer should be held in a secluded, level, pure, beautiful and flowery region. The worshipper should take his bath and deck his body with flowers. Accompanied by a disciple he should begin to draw a diagram dividing the ground into 64 maṇḍalas where he should write the alphabets from 'a' to 'ha'.

The various letters in the diagram are conceived as representing the form of Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha. Similarly the seven divine Mothers like Brāhmī etc., are also represented by the syllables. These deities are to be worshipped with proper rites. Akṣara is taken as the supreme power and its use in worship, sacrifices etc., leads to liberation. The respective Mantras of these deities are to be extracted (e.g. Om namo bhagavate Vāsudevāya etc.). These mantras are to be conceived as placed in the different parts of the body by the preceptor. Parts of the human body like heart, nose, eyes, head, shoulders, etc., are touched by the preceptor while pronouncing the various mantras. There are modes of resurrecting or extracting the mantras from the alphabet. Usually it begins with the Praṇava (Oṁkāra), the follows the name of the deity in the dative case to which the word 'namaḥ' is added. Praṇava, Bījamantra and benediction

like 'Om namaḥ' is the poper order. The mantra is 'placed' or 'conceived' in different parts by the preceptor. Hṛdaya is like a jasmine flower in purity, head is blue-black like collyrium, the tuft is reddish brown and shoulders are like gold and the 'astra' or covering is like lightning. The 'netra' is like blazing Fire. This is how the mantra is conceived.

In rites of Śāntika (subduing evil effects) and Pauṣṭika (enhancing prosperity) sacrifices the words 'svāhā' and 'vaṣaṭ' are to be used at the end of the Mantras. In chanting the mantras for prosperity the word 'namaskāra' and 'omkāra' are used. The Supreme Being or soul is conceived fivefold as Parameṣṭhī, Puruṣa, Viśvātman, Nivṛtyātman and Sarvātman. They are to be invoked properly in different rites according to the purpose. The Sādhaka or preceptor should be familiar with the 25 principles (of the Sāṁkhya Philosophy).

In Akṣaramātṛkas drawn on the ground the whole universe can be conceived. The stars, the seasons, the months, etc., are thus conceived. In Cakramaṇḍalayāga—a sacrifice to please Viṣṇu, Vaiṣṇavīgāyatrī is sung since it could remove all sins. Here the offerings are received by Indra the king of gods. The Sudarśanamantra with six syllables is said to remove the impediments caused by goblins, piśācas etc. The god in his form of Narasiṁha is also worshipped here. The four Śaktis of Viṣṇu worshipped at the corners of the diagram are Śānti, Śrī, Sarasvatī and Ratī. In all the corners of the diagram various deities are conceived and worshipped. Thus Indra, Viśvakṣena etc., are worshipped.

The mantras taken out from the maṇḍalas are added with Praṇava in use. They are useful in obtaining favourable results as enjoyment and liberation. In order to have full efficacy of the mantra the preceptor should meditate upon it after purifying himself. He should chant the mantras repeating them for 26 lakhs of times to have full effect. This needs concentration of the highest order. He should also offer as oblation rice boiled with sesamum. Once this is accomplished he could get his wishes fulfilled whatever they may be. This divine power never fails. Women of various celestial origin and ladies of this world become his servants for a specified period once he gets the hold of the mantra. This power becomes useful in the performance of black magic also. Other uses are attracting a person, making one subservient to onces wishes and so on. A person desirous of wealth should use the mantra with the name of the riches and one who wants to acquire a lady should make use of her name. In sorcery also this is effective. The Sādhaka or one who desires to achieve the effect should chant the mantras with extreme devotion and care. In warding off the evil the word to mean 'go away' should be employed. In procuring things one should use words to mean 'may it come to me' and so on.

Sakalīkaraṇa—the conceiving of syllables in various parts of the body while using the particular mantra is to be employed for obtaining the full result. This is extremely useful and will never fail to bring the result.

(6) The modes of worship

Now I shall briefly deal with the religious bath, purification and worship of the deity by performing which the devotee accomplishes his end. The wise one should proceed to a holy ghat, river or lake with a handful of kuśa grass. He should take some earth with the grass and clean it with the water. He should then divide the water into three sections drawing lines of demarkation on the surface with the grass. The various parts are to be used by him for purification, sprinkling the body etc. The first part is used for purification and he should then plunge into that portion chanting Praṇava thrice. After emerging he should use another portion for sacred religious drinking by holding it in his palms. The third part of the water may be thrown up in different directions to remove impediments.

Then standing in the river with water touching up to his navel he should chant mantras like Aghamarṣaṇa-hymns removing the sins. After the bath he should come out of the water and cover his loins with a white cloth. Again with tips of the kuśa grass water should be sprinkled in the body. Sitting in a clean spot he should perform Prāṇāyāma thrice and then prostrate on the ground. Then he should perform a further purificatory rite called Upasthāna, worship of a particular part of the Sandhyā at noon times. Meditating upon Viṣṇu in the form of effulgence in a diagram and offering the oblation of water he should chant the 108 names of the god (called Aṣṭottaraśata) and Mūlamantra (the basic or main hymn) a hundred times to be followed by 'Vaiṣṇavī gāyatrī' prefixed and suffixed with Praṇava.

Sitting in a holy spot he should begin to offer libation of water to gods and manes. After this he should wash his feet upto the knee and drink the water thrice taking it in his palm. Washing the face twice with holy water, he should sprinkle his other limbs also to propitiate the manes. By this act of holy sprinkling in the various parts of the body divinities like Brahmā, Dakṣa, the sun, the moon, the god of wind, Indra, Viṣṇu and others can be pacified and propitiated.

Reaching the place of the sacrifice he should circumambulate the spot and prostrate there. A long cloth should be tied around his body as a sacred thread and he should sit facing the east. Using the Narasiṁhamantra the fortification of the quarters should be done to ward off the evil spirits. The posture in which he should sit is prescribed as Padmāsana.

By sitting thus he should purify himself by different types of meditation

conceiving the burning of his mortal body and then rejuvenating it in the process by the nectar. He is supposed to lose his present body and to receive a new one in the process of meditation.

Now the various types of nyāsas or conception of holy syllables on various parts of the body are to be performed. The syllables of the mantras are thus placed in the heart etc. First the letter is placed on the head. Second it is put on the forehead. Thirdly the letter is conceived on the heart and fourthly it is placed in the navel. The fifth letter is located on the thighs and the sixth on the feet. For reaping the benefit one should perform Sṛṣṭinyāsa in the pose of sitting and Sthitinyāsa in the pose of standing. The third type called Samhṛtinyāsa is to be done in the pose of lying down. The householder, the celibate and the one desirous of liberation should respectively perform the nyāsas of sthiti, sṛṣṭi and samhṛti. Once the conceptions are over the wise one should sprinkle water on his body to purify himself.

The wise one shall perform worship on the ground or in his heart where the worship is to be done mentally. On the ground the god is conceived as occupying the bed of Ananta, possessed of the Triguṇas and other delusory powers. He should be worshipped with fragrant flowers and lotuses. While worshipping Viṣṇu in the heart one should conceive the god as seated in a Yogapīṭha and possessing eight prowesses of creation, sustenance etc. Here the form of Viṣṇu is to be meditated upon with extreme devotion. Once again the devotee should perform the various Nyāsas with the syllables of the mantra on his heart, head, tuft and arms.

Various deities should also be conceived as occupying various localities and as wielding their weapons. The form of Viṣṇu like Vāsudeva possesses a bow of horn, sword, arrow, conch, disc, lotus and mace. The deities occupying the different quarters are Indra, Agni, Yama, Nirti, Varuṇa, Vāyu, Soma and Īśāna. The weapons include Vajra, Śakti, Daṇḍa, Khaḍga, Pāśa, Dhvaja, Gadā and Triśūla. Garuḍa and Viśvakṣena should be consecrated in their proper places. The former is located in front of the main deity while the latter is located to the north of the chief god. All these deities deserve proper worship and oblation. Water for purification, bath, cloth, unguents, ornaments, garlands, incenses, torches, oblation of food items etc., should be offered to the accompaniment of Viṣṇugāyatrī mantra. Most of these items are to be offered to other deities consecrated there citing their respective names. The attendants of the gods also are to be properly propitiated. They should be entreated to bear with for the lapses of the devotee committed knowingly or unknowingly.

Vāsudeva is to be conceived as brilliant, holding conch, disc, and mace, donning an yellow cloth, having attractive limbs, embellished with different

ornaments, crystal clear colour and possessing four hands. Saṅkarṣaṇa is similar but possesses in addition Śrīvatsa and Kaustubha jewels and the colour of gold. Pradyumna is similarly attractive but possesses a green colour like the grass of Dūrvā. Aniruddha is like a dark cloud in appearance though he possesses other divine qualities. Goddesses Śrī and Sarasvatī are to be meditated upon as having the colour of the dust of lotus while Ratī is to be conceived as black in colour. Śaṅkha should be white, disc of the colour of fire, mace as green and lotus as possessing a golden colour should also be meditated upon. Gadā or mace should possess the nature of a woman as capable of destroying all; Khaḍga—the sword should be like a sky. The bow should be partially yellow. The disc should appear as mighty with several spokes as in a wheel. The Śaṅkha should have four hands, sharp teeth, red hairs and a big belly and be short-statured. The colour of the respective lords of quarters etc., are also given as Indra as black, Yama as yellow, Varuṇa as dark, Soma as white as conch-shell and Vahnī as red. Nirti should have sharp protruding teeth and black colour. Vāyu should be brown. Īśāna should be red. The Vajra should be of the shape of Indra or as directed in texts on iconography. These are the prescriptions for the weapons of the lords of quarters.

Garuḍa should be like fire, having four hands, the tip of the nose should be cut, mighty and appear as spreading over the regions. The colour of Viṣvaksena should be of the sky, should have five heads, four hands holding conch, disc and mace. He should always follow Lord Viṣṇu who should have other attendants also as ordained in other Āgama texts. He who worships lord Viṣṇu in the prescribed manner with devotion would reap all favourable benefits both in this world and the world hereafter.

(7) The definition of poses (interwinings of the fingers)

Now I shall briefly discuss the various poses of hands used in nyāsas and other ritualistic purposes. The pose called Añjali is the foremost and capable of pleasing gods easily. Vandanī is the one placed at the chest with a slight bend of the hand to the right. Vāmamuṣṭi is the one where the thumb is held upwards. There are three general poses for deities.

Assuming the position of occupying a Padmāsana pose according to Yoga and Añjali hand should be placed above the head to form the Mudrā called Brahmāñjali which will ensure the presence of god. This will always please deities and hence this may be shown in regard to the worship of all deities. In the pose called Āvāhanī the fingers should be bent inwards and the thumbs should touch the middle of the palm. In the pose called Sānnidhya the fingers of both hands should be bent inwards and the thumbs upwards. When both the thumbs are bent inwards the pose is called

Nirodhinī. Both hands should be held together placing the thumbs in the middle of the palms and the fingers should be stretched out to form a pose dear to the creator. Fingers are to be arranged in the proper order to form poses which are capable of destroying the sins acquired in seven births. The different kinds of sins could be removed by these poses.

Yonimudrā is pleasing to god Viṣṇu. For this the left hand should be held to the chest. The outstretched thumb of the one hand should be touched by the other hand. This should be shown sitting in the Padmāsana pose. The gods too will bow their heads on seeing this pose. Yakṣas and Vidyādharas become afraid. There is the pose called Koṭimudrā using both the palms outstretched and revolving them touching each other with fingers. The pose to touch the heart is to be shown by placing the thumb in between the ring finger and middle finger. In the pose to touch the forehead the thumb should be held close to the index finger. The pose to show the śikhā is to close the fingers together holding the thumb upwards. For touching the shoulders in the nyāsa called Kavaca the thumbs of the respective hands should be held between the fingers. For the rite called Astra the tip of the finger should be bent and the palms to be placed in between the brows. A similar pose held downwards is called Netramudrā. In meditation the pose called Yogasampuṭa is assumed holding thumbs at level with each other and holding the hands together. For ceremonial bathing (of the god) called abhiṣeka the pose to be assumed is called Pāvanī allowing a little whole in a closed fist. In the Padmā mudrā the hands are held together at the wrist with the thumbs placed inwards within the palms. When the hands are revolved at the wrist one after another it is called Cakramudrā which ensures prosperity. The pose called Gadā destroys impediments. For this both the thumbs should be bent with fingers held as a fist. The Śaṅkha pose is purported to install things. In this, the right thumb is placed in the first of the left band and one thumb and the index finger are held at level in an outstretched manner. To show the bow and the arrow appropriate poses are prescribed. To show Garuḍamudrā and other Vāhanas or conveyances of gods the middle and ring finger should be moved about emulating the wings of a bird. The Prārthanā mudrā is held by closing together the flat palms of the hands with outstretched fingers. Śrīvatsa and Kaustubha are to be shown by appropriate poses held to the chest. In order to show the Śaktis or powers of the deities, the Yonimudrā is to be assumed with slight changes. Dhvajamudrā which is the pose to show the flagstaff involves the movements of fingers. Similar poses are prescribed as Vaināyakī, liṅga for Śiva, and one for Viśvakṣena employed on the occasion of the renovation of temples.

Those who are desirous of liberation should conceive the form mentally

and need not assume poses of hands. For others the hand poses are needed for ritualistic purposes. Such poses are not to be assumed just to illustrate it for others. Without sufficient reason such poses should not be held. Since these are secret and sacred knowledge according to Tantras these should be held in privacy. The word 'Mudrā' is often derived as that which causes 'muda' or pleasure to the gods and 'drāvayanti' drives away the Rākṣasas. This is how the Tantrikas think about the poses. Since these poses are numerous all of the them could not be narrated or adequately described. They vary according to different deities. In bowing before the gods, praising them offering flowers etc., and in the worship of Viṣṇu the appropriate poses are to be shown. In the absence of the information about a particualr pose one should assume 'añjali' on the chest or head to please the different deities. It is a general pose suitable for all purposes. Similarly Praṇavamantra also should be used to get the desired result. Before showing the Mudrā, the nyāsa—conception of different powers on the various parts of the body should be made. Otherwise the poses will be of no use. Pose shown to others as an exhibition is harmful since gods become angry and take away the accomplishments.

The poses are of four kinds as Sāmānya (general), Viśeṣa (particular), Aṅga (partial) and Parivāra (overall). The poses of Śrīvatsa and Kaustubha are to be shown by the preceptors for pleasing god Viṣṇu. There is another pose called Mālāmudrā in which a series of movements of the fingers are involved. The four kinds of Mudrās or poses should be shown by the devotees with great effort at the proper time to reap the proper benefits.

(8) The consecration of fire

Now I shall succinctly deal with the sacred consecration of the fire (for sacrificial purposes). The hole or pit for holding the fire should be located in the east or west. In the absence of a pit a plain ground may be used. The measurements of the altar may be a single 'hasta' or two in a square shaped pit. The height of the pit may be twelve, eight or four 'aṅgulas' and there can be several layers of bricks. These layers are classified as Sāttvikī, Rājasī and Tāmasī and each of them has a height of four 'aṅgulas'.

The shape of the pit can be like the lip of an elephant or the leaf of a Pepul tree. The Vaiṣṇavī altar resembles the lip of an elephant. The pit is occupied by Vaiṣṇavi Śakti and it is the womb from which all benefits are born.

The eastern side of the pit is conceived as the head and the right and left sides represent the right and left hands. The pit forms the belly and the western side represents the womb and the feet. The pit may be divided into forty-nine columns by multiplying seven by seven and letters from 'a' to

'ha' may be written in these columns. The Praṇava may also be included as the first. The Puruṣa is conceived as the Nāda spreading all over the Akṣaramālikas. Agnīṣoma (sacrifice to Agni and Soma) is the central seed conceived in the womb which is the sacrificial pit. In the sacred pregnancy the elements of manes, humans and celestials are imagined. Viṣṇu is the life principle. The place for kindling fire is taken as navel and womb where oblations are offered to bring about the desired resutls. The twenty-four principles are also imagined here. This is the ultimate prowess of Viṣṇu and it is of the nature of the Agnīṣoma sacrifice. The Agni elements stand for the destructive power and the same element represents the generative or creative powers. Passing the Brahmaloka one reaches Viṣṇuloka. To the left is the path of the manes and to the right is the path of the celestials. The central path which is of the Brahman leads one to the goal of liberation. In the form of Agni the power goes upwards and in the form of Soma it goes downwards. The two veins called Iḍā and Piṅgalā pervade the left and right sides and the vein known as Suṣumnā which goes upwards leads to liberation. There one should meditate and one becomes free from diseases and merges ultimately. This Kuṇḍaśarīra—the body of the sacrificial pit, consists of Mātṛkākāra. The performance of sacrifices should always be according prescriptions. The farmer reaps the fruits only when he plants the cultivation in a well prepared land. Thus the fire properly kindled and worshipped provides results to the people. Purification is essential since only in such a fire sacrifices should be performed.

The fire for rituals should be properly lit. It can be produced by friction of Araṇi or from jewels through which the sun ray is passed. It can be got from the house of a Brahmin priest. The fire should be taken in a pan and sanctified by employing Mantras. Using the sign or mudrā of Samhāra, life should be assigned to the fire.

The Sādhaka should conceive the goddess as occupying a properly arranged bed suggesting a desire for procreation. The goddess is none other than Lakṣmī well decorated and is in the prime of youth, holding a lotus and purified after the priodical menses. The god is conceived as looking into the face of the goddess with a desire for union. Both of them are to be worshipped with flowers and incenses. The Agni or fire should be taken as the semen of the god and the fire kindled represents the divine union. Then the purificatory rites like Puṁsavana, Sīmanta, Jātakarma, Aśana etc., are conceived as in the case of a human baby. Worship is to be offered properly to this divinity born out of the fire.

Sacrificial ladles and spoons are to be prepared properly. The tip of the ladle should be round and the cavity to hold the ghee etc., should be like he hoof of the cow sunk in mud. The other portions of the ladle should

be round without joints and curves. The ladle should not be made from the wood that was fallen, dried, burnt, broken, smashed by an elephant, produced in a bad locality, curved, split, hollow, cut, attacked by termites, grown in the cavity of another tree and so on. Such a ladle prepared using the above mentioned type of wood is generally used in sorcery or black magic. For auspicious benefits the wood used should be of a milky tree like Khadira. The Juhū or cresent shaped ladle should also be prepared similarly. Various measurements are prescribed regarding the cavity of the ladle, the shape of the stick and its length. The various parts of the ladle are conceived as the different parts of the limbs as in a human body.

After preparing ladles god Viṣṇu should be offered oblation in fire. A thousand or a hundred offerings may be made to the accompaniment of Mantras. When the oblations are offered the fire is kindled and smoke appears. The flames dance to the right and left in a fleeting movement. The flames of fire are conceived as of seven types as Kālī, Karālī, Manojavā, Lohitā, Ardhadhūmrā, Sphuliṅginī and Viśvarūpā. Thus the fire has seven tongues by which the oblations are consumed. The oblations offered consist of milk, honey, grains of wheat and rice, parched rice, well beaten rice, dūrvā grass, rice powder, sesamum, mustard seeds and mudga bulbs. Rice balls mixed with ghee are also offered. The fire may be kindled by fanning with fans. Water should be sprinkled on all sides to ensure a proper line of demarkation. The offerings of oblations can consist of various fruits also. After kindling the fire and worshipping it properly according to rites, oblations are offered to the flames. Once the rite is concluded the deity is ceremonially sent off or taken away from the altar. Now the devotee should offer presentations of gifts to the preceptor according to his financial position. This is essential for obtaining the favourable results. This is in short the general nature of Agnikārya or homa which is performed as a domestic ritual.

(9) The characteristics of the mystic diagrams

Now I shall deal with the prescriptions of various diagrams which are essential for the worship and by knowing which the sages gained their ends. The plot selected for the sacrificial ritual may be made even by removing thorny shrubs etc., and it should have slope towards east and north for the flow of water. On such a site Maṇḍapa or temple should be erected. It may be square, with four doors or having a single door. It should have arches and flagstaff and should be well decorated. The eight auspicious things like Dūrva grass, mirror (made of bell metal) parched rice, water pot etc., should be placed on the level spot. The ground should be swept and sprinkled with cow dung and grains of unbroken rice.

Now the measuring thread should be drawn to divide the ground and to demarkate the plan and sketch of the construction. The thread should be drawn lengthwise and breadthwise and from angle to angle to divide the ground appropriately from various directions. By arranging the measuring thread and making lines on the ground a diagram with several squares and triangles is made. There will be various layers for the diagram from the inner layer to the outer layers. These are variously denoted as Pīṭha (the central square); Karṇikā (the angular ones) Vīthī (layers in between the lines) and so on. The measurements of these vary according to the size of the diagrams. Circular diagrams also are conceived for worship. Designs of creepers and lotus leaves are drawn around the central part which serves as the heart of the diagram. Once these details are drawn they are filled up with the powders of various colours like dark, green, yellow, red, white and so on. In each of the squares and triangles of the diagram various principles like earth, space, air etc; are conceived. There are specifications as to which colour is to be applied for the particular column or design of the diagram.

Outer lines serving as fortifications and doorways are also to be drawn around the diagrams. The teacher should supervise the disciples when they draw the diagrams for worships. Lines should not be broken and there should not be holes or vacant spots while filling the receptacles with powders of various colours. The powder applied should be of the particles of the same size so that the diagram will appear even. Otherwise clusters of powders will mar the beauty of the diagram.

Such diagram can also be drawn on the walls of the house as well as on clothes. These should be drawn according to specification and used for domestic worship. This would destroy the troubles from evil spirits haunting the house. Further, such worship is useful for the destruction of sins of all kinds. Demons and Rākṣasas do not appear before such holy diagrams. Lord Viṣṇu occupies such diagrams to bless the devotee.

The colours dear to the deities are white, red, yellow, black, etc., in addition to green. The universe consists of these five colours though the state of Viṣṇu is beyond these colours.

Maṇḍala is conceived as Puruṣa and the design of lotus is its heart. In between the hands is located the middle of the body and the stalk of the lotus from the navel. Janārdana is conceived as the central seed which is subtle. The whole universe is conceived as the parts of the mystic diagram. The eight Vasus, gods, planets, stars, oceans, mirror, mountain, divine sages, sun, moon, fire etc., are conceived in the diagram. Lord Viṣṇu occupies the same. Only the wise would realise or see this aspect. Viṣṇu the Supreme Being occupies the centre of the diagram. In his supreme form he has no attributes.

Since he occupies this mystic diagram he should be worshipped properly by devotees. Hence worship of the diagram is considered as greater in merit than the worship of holy ghats and other places.

(10) The rites of consecration

Now I shall briefly deal with the topics of religious vow, rites of worship etc., to train the disciples and to obtain liberation for the Yogins. The word Dīkṣā consists of two syllables. The first stands for bestowing, giving etc., of the wealth, prosperity, prowess etc., and the second stands for the destruction of attachment, ties or knots which bind the human being. The seasons suitable for the religious vow are spring and summer or even autumn.

The preceptor should ascertain the suitability of the disciple by examining his caste etc. His devotion also is to be tested before he is admitted. He should have a real yearning for divine worship. The preceptor should ask the disciples to bring the necessary objects for the coronation. The place for the vow or coronation of the disciple should be decided according to the caste of the disciple and places like temple, banks of rivers, holy ghats, cattle fields and gardens should be selected accordingly. All the Vaiṣṇava disciples should be consecrated to the vow together. The preceptor should enter the selected place after bath and other purificatory rites. He should meditate upon the god and arrange the various pots of sanctified water. The hymn relating to Nṛsiṁha should be chanted to sanctify the water kept in the pots. Pañcagavya, the five objects collected from a cow, should be prepared for the rite. All these are to be arranged after meditating upon god Viṣṇu. The main pot should be filled with water, jewels etc., and covered with cotton threads.Fragrant flowers are to be used for the worship of the god who is conceived as occupying the sanctified pot placed in the centre of the place. Invocation of the deity is to be carried out properly. Water is to be sprinkled around the spot holding the sacred pot. After that, the preceptor should cover the pot with a pair of fresh white clothes.

Then oblations are to be offered to the deity. These are prepared in ghee. A portion is offered to the main deity, the second portion is to the god occupying the pot, and the third portion to the sacred fire kindled in a pit in the same plot. What is left is to be offered to attendant deities. Then the preceptor should partake in the leftovers of the oblation with the disciple.

Now the preceptor should bow to Viṣṇu and circumambulate the god with devotion chanting hymns. He is to pray to the god to liberate people from bondage. Further, permission to liberate people is also sought from him. He should purify his body and meditate upon the god and occupy a diagram of mystic letters drawn on the ground using various coloured

powder. The god is again considered as occupying the diagram and worship is offered to him. The disciple also is made to worship the diagram. He is made to circumambulate the spot and to worship the lords of the quarters.

The disciple should follow the directions given by the preceptor. He should stand on his knees and meditate upon Viṣṇu having the effulgence of crores of sun and accompanied by goddess Lakṣmī. The god is conceived as possessing eight hands and decorated well with garlands. He should offer worship using mantras. A Brahmin should add 'deva' to his name, a Kṣatriya should add 'varma', a Vaiśya should suffix 'gupta' and a Śūdra should attach the word 'dāsa' to his own name in offering worship to the deity. A lady should refer to herself with the addition of the word 'devi'. Incenses, lit up torches, oblation etc., are to be offered in worship. On the body of the disciple all elements from Prakṛti to Pṛthivī are to be conceived by the act known as nyāsa. The disciple should be seated to the right side of the teacher and made to hold the kuśa grass keeping himself mum. The lord of the pot is to be worshipped. The disciple should lie down there meditating on the deity. If during the same night he happens to see any bad dream, he is to make expiatory rites to ensure success.

On the morning the disciple should bath and purify himself to worship the diagram after involking the god to leave the spot for the moment. In this worship he should use fragrant flowers, offer oblations, use lit up torches. He should conceive his own body as the universe in the course of the rite. Performing vivid rites he should hold himself as separated from the bonds of action. He should meditate upon basic principles. Jñānayoga also is to be used. The disciple should be trained to perform yoga or meditation in addition to conceiving the god with or without the attributes. Without this practice of Yoga the disciple could not succeed. This helps him to move away from the worldly desires. The teacher should then instruct the Samayas or practices of the particular sect or system. The disciple should then offer presentations of cloth and gold to the teacher according to his ability. Only with his blessings the disciple will be able to perform rites.

(11) The consecration of the preceptor

Now I shall deal with the coronation of the disciple undergoing the vow or training. This is essential to confer the status of a teacher to the disciple which enables him in turn to train others. The vow is to be taken on three aspects. First it is on the conventions of the particular sect, viz., Vaiṣṇavism. The second is regarding the knowledge of Tāntrik aspects relating to Viṣṇu and the third is with regard to the modes of worship. Writing the diagram on the ground the teacher trains the disciple on the principles in the first mode mentioned above. The vow on Tantra is the

training to worship the god properly as occupying the diagram. The third type of teacher is one who trains the disciple in sacrificial rites by offering oblations to the sacred fire. In other words, a student learns the Tantra rites first, acquires the knowledge of mantras and then worships the god. Thus there are three involved in this.

The preceptor should purify the disciple by performing the rites from Garbhādhāna, Puṁsavana etc., which are usually done. The various Tattvas should be conceived as occupying the body of the disciple. Offering of oblations on sacred fire may be done in the course of purifying the body of the disciple. He is to be liberated from the bondage of earthly existence by these rites. These rites are to be done every year and by performing twelve sacrifices one becomes purified. After this he is to be coronated as a preceptor. The mantras used for this consecration may be used by the ministers in the coronation of a ruler.

A preliminary rite precedes the coronation. First a diargram is drawn on the ground and the god is worshipped as occupying the same. Then oblations are offered in a sacred fire kindled for the purpose. In the centre of the diagram a pot is placed having sanctified water. It should be filled with gold pieces, jewels, leaves etc., and covered by fresh clothes. Kuśa grass should also be placed on it tying its top or head portion. Mystic letters are marked in the different parts of the pot. The letters like a', Viṣṇugāyatrī, Praṇava, Bījamantra of Viṣṇu etc., are made use of in this connection. The preceptor should worship several such sanctified pots placed on the diagram. This is called Tantrādhivāsana—application of Tantra. Now the disciple should be consecrated pouring the sanctified water on his head.

This ceremony of religious bath should be performed on a specially made platform which should have four pillars, and a raised floor. It should be decorated with pots full of parched rice. The Svastika design should be drawn on the ground using white powder (usually of rice). The god concerned as occupying a Pīṭha is worshipped by the teacher and he prays to the deity seeking permission to consecrate the disciple.

The teacher should lead the disciple clothed in a white dress and the pots are brought there for the rite. Then he should pour the water over the head of the disciple to the accompaniment of the sound of musical instruments and auspicious songs from the ladies assembled there. After pouring several potfuls of water the teacher should use fragrant flower in worship. The disciple is then made to wear fresh clothes and asked to sit on a low stool in front of the teacher.

Now the disciple should be presented with the insignia of the preceptorhood such as Yogapaṭṭaka, head-gear, disc, ring and authority to

perform similar rites by himself in future. Knowledge in the Vaiṣṇava lore should also be imparted to the disciple to liberate him from worldy bonds. He should be instructed to bestow blessing only on proper persons who have belief in Viṣṇu. Those who do not have belief in Viṣṇu or who belong to a different sect should not be blessed even in if they are Brāhmaṇas, Kṣatriyas, Vaiśyas, Śūdras or women. Similarly proud, wicked, sinful and other types of people should never be blessed by the preceptor. When his own teacher is present he should not act independently disregarding the teacher. He should always respect his teacher as if the latter is god himself.

In explaining the religious texts the disciple should always mention the name of his teacher with reverence. One should not disregard the words of the teacher without sufficient reasons. Once a wrong or mistake is committed the disciple should rectify the same after obtaining the permission of the teacher. A disciple should not perform any act that is embarrassing to the people in general as also deeds which are improper. Old people should always be held in respect and even in dream one should not feel unhappy or egoistic. These rules should be followed till death.

Such a pious fellow becomes a preceptor in Vaiṣṇava tradition and others approach him for instruction. To others he should behave properly and not with financial or other interests. He should be trained in Pañcarātra tenets and should perform sacrifices.

A disciple should always respect his teachers. Poor, helpless and blind people should be treated with compassion. He should perform meditation, sacrifice etc., properly and should not overdo it. The teacher should be presented with gifts. Without the permission of the teacher the acts of worship should never be done. Such an act would bring bad effects and the result will not be favourable. Worship of Viśvakṣena is also essential since he occupies the northern part of the maṇḍala or shrine where Viṣṇu is consecrated.

A properly trained teacher should worship Hari once, twice or thrice a day and bless his own disciples. Such a person becomes proficient in the institution of a temple or the consecration of an idol. At the end of the religious vow and coronation, Viṣṇu should be worshipped agian. In the next morning the preceptor should proceed to a nearby holy ghat or tank to perform religious bath to mark the culmination of the rites. Brahmins should be made to offer blessings as a fitting finale to these rites.

(12) The characteristics of the ground

Now I shall deal with the characteristics of the ground to be selected for the sacrifice where by performing the rites one would get the desired

effects. The place is divided at first into three types as Uttama, Madhyama and Adhama and it is classified into four types by another consideration as Supadmā, Bhadrikā, Pūrṇā and Dhūmrā.

In the place classified as Uttama, rivers flow to the east, land is fertile with milky trees and is abounding in fruits, plenty of water, even, lush growth of grains, with agreeable atmospheric conditions suitable to men and cattle. In the Adhama type these will be absent and in the Madhyama type water flows in different directions. The best variety is suitable to all castes.

The ground for Brāhimins and men of higher caste to perform the sacrifice should be square or of six by eight feet measurement. It can be white, red, yellow and black in colour. The taste shall be sweet, bitter, pungent or sour. The smells of the grounds to be avoided are enumerated as that of ghee, blood, boiled rice and salt. Ground full of termites, small stones, holes, charcoals, bones, ashes, hairs, mud, and insects should not be selected for sacrificial purposes. Brown in colour, pungent, emitting foul smell, hardness etc., are bad qualities of the ground. Absence of water, curvedness, double the length of the breadth, round, pentangular, hexagon, crescent-shaped, winnow-like etc., are the types of ground unfit for sacrifices. Certain trees like Bamboo, Arka plants etc., grow in places unfit for sacrifice. Locations inhabited by animals and birds like monkey, hog, jackal, vulture, owl, kite are unworthy places. Hallowed in the centre and having stones beneath the level etc., are qualities not approved for the purpose.

Fitness of the ground can be tested with flowers and torches and there are methods for this. Pepul, Fig and other trees giving even or odd numbers represent omens. Location of wells in certain regions is to be taken as a bad sign. Plants like plantain, jack trees, Aśoka, Sandal etc., are taken as adding to the qualities of the ground.

Of the four types of grounds referred to earlier, Supadmā is the best. In this land trees like Sandal, arecanuts, coconuts, Kuśa grass, lotuses, blue lotuses, ketakas, sugarcanes etc., flourish and the water is available in plenty. Trees like Agaru, Karpūra, Kadamba and Arjuna also grow here. This land is quiet in nature and suitable for rites.

Bhadrikā is the type of land favourable for rites. Here rivers flow upto the ocean and there are many holy ghats. Milky plants and trees, gardens, arbours of creepers, paddy fields on the southern side and holy trees on the west characterise the ground.

Pūrṇā is that type of land which is more a hilly region with some scarcity for water. Trees like Nimba, Aśoka, Bakula, Khadira and Campaka grow on this ground. The land is otherwise prosperous.

Dhūmrā the fourth and last type of land is full of stones and it is not fertile in nature. Certain trees like bamboo etc., which grow only in forests are to be found here. Vultures, kites, owls, jackals, hogs and bear are to be found in this place.

After assessing the suitablity of the land by these signs one should clear the ground taking away the thorns and other roots. Then the land should be ploughed five times or ten times before grains are sown there. Once again the land is to be tilled. After the grains are grown up the land is tilled again and cows are tethered there. After an year the land is again ploughed and the seed of Sesamum is sown there. Once they are grown up and flowered the land is again ploughed.

Now it is the propitiation of the Bhūtas of different regions that is needed. They are asked to go away to provide place for lord Hari. The regions from east to north are marked properly by marking them with the thread. At an auspicious time the preceptor should stretch out the threads of measure. Hard stakes are thrust into the ground to mark the regions with the threads. An iron hammer is used to strike at the top of the stakes to drive them into the ground. The ground is to be dug about six feets (of the size of a man) or upto finding hard rock or water. A pot containing jewels is to be placed in the pit at a selected time. The god is to be invoked at the door portion or gate of the structure. Fire is to be kindled in the plain ground for sacrificial rite. After making the place square in shape, Vāstu—the presiding deity of the plot is to be propitiated. For this there should be eighty one columns marked by the placements of the measuring threads. If the ground is even it is auspicious and an uneven ground portents bad luck. Curd, rice, ghee, flowers, water, jewels, etc., are to be placed on the plot as offerings.

There are specifications according to which each of the deities are to be invoked in the different columns of the Vāstumaṇḍala or diagram drawn and coloured with powders. Īśa and Nirti are at the top. Brahmā occupies in the nine columns of the centre and deserves worship. Altogether 32 deities are to be worshipped in the diagram as occupying the different regions. After worshipping these deities occupying the slots the Bhūtas on the quarters are to be given oblation.

After the worship of Vāstudevatā on an auspicious day the ground should be made even for worshipping the Grahas. All the nine are to be properly worshipped. This is for the prosperity of the owner. If bad omens occur expiatory ries should be performed. Certain occurrences are termed as auspicious. The sight of a king or Brahmin, potful of water, elephant, horse, peacock, swan and sounds of conch and flute etc., are considered as auspicious.

After propitiating the Brahmins with suitable gifts the work of digging the ground should be continued till it is finished. The foundation stone of the shape of a turtle should be placed in the centre of the ground dug for the purpose. It should be worshipped with suitable rites. He is asked to support the structure that is to be built upon it. After propitiating the stone in this way Gaṇeśa should be properly invoked to ward off obstacles in the construction. This further ensures the prosperity of the region. After marking the regions with stakes the superstructure should be completed step by step till the whole temple is constructed.

(13) The erection of temples

Now I shall briefly deal with the specifications of the temple, the construction of which assures prosperity and destruction of sins. Even the arragement of just eight bricks (as in a sacrificial pit) brings immense merit. That being the case how can one guess at the merit accruing by the construction of a temple. The merit earned by sacrifices, penaṇces, visit to holy ghats, study of the Vedas etc., is here multiplied by crores. Hence those who can afford should construct temples.

First the land should be ploughed using a plough drawn by two red coloured bullocks. The preceptor should chant mantras and wear fresh clothes. After levelling the ground vegetation should be produced and cattles may be fed on that. Once more the land is to be tilled before the laying of bricks should be done at the portion designed as the door. To the south of the door the first brick is to be placed. Now a series of rites are to be performed. Viṣṇugāyatrī and other hymns are to be chanted and deities and Grahas are to be propitiated with sacrifices performed in fire. God Viṣṇu is to be mentioned by standing in a particular place marked by the measuring thread into various divisions of the base portion. After the meditation the further laying of bricks should be done beginning from a south-east direction. The bricks are to be arranged in a level and should avoid uneven bricks. After the bricks are properly laid a potful of water is to be placed there for worship. It should be filled with flowers, rice, grains etc. Now the cavities of the foundations are to be filled up with mud collected from fields and the works may be dispensed with temporarily.

The possibility of seeing a dream is very much there. If it forebodes good omen it is good, otherwise expiatory rites are in order. Now the central portion is to be laid with jewels, gold pieces, metallic parts etc. A vessel for the purpose (Garbhādhāna—laying of the central portion) is required. This is to be placed in a part of the plot according to the caste to which the owner belongs. The vessel is to be purified by pouring the five things collected from a cow like its urine, dung etc. The vessel is to be filled up with a host

of things collected from various places including river beds and oceans. Now rites of worship are performed to sanctify the pot. The essence of the rite is the invocation of the mother earth to occupy the vessel for the prosperity of the temple. After offering oblations in the fire, spirits should be propitiated with suitable offerings. This is to avoid the anger of the deity called Vāstudevatā.

Now the walls and pillars are to be erected. The eastern door should face the village to avoid bad omens. There can be one to seven floors for an edifice or structure. It can be round or square and should be beautiful to look at. There are separate deities presiding over the house as well as the ground or plot. Vāyu, Vahnī, Indra, Varuṇa, Arka, Indu and Viṣṇu are the deities of the house. The deities of the plot are Varāha, Narasiṁha, Śrīdhara, Aśvamukha, Jāmadagnya, Rāma, Vāmana and Kṛṣṇa. Garuḍa should be invoked in all the four directions.

In the pot Viṣṇu presents himself in three forms. In the vessel it is Hari and at the end of it is Mahāviṣṇu and on its tip it is Sadāviṣṇu. Thus in the sanctum worship is to be made to the three as Sthūla, Sūkṣma and Parā. The feet (Pādukā) is Ananta and the lord is Ātmatattva. Gods like Indra occupy the quarters and lord Viṣvaksena is located in the drain.

The temple is conceived as a human body with its numerous limbs from head to foot. The girth is like girdle, the belly is the Garbhagṛha or sanctum sanctorum, the pillars are the hands, the central portion is the navel, the heart is the pīṭha or the altar, the anus is the drain (for the flow of water) the footstep is Ahaṁkāra, the idol is like Puruṣa (Ātman), the bell is the tongue, the mind is the light, the wooden portions are like ligaments and the stony elements are the bones, the plaster (of lime) is the stem, the blood is the juice, the eyes are at the sides of the summit and the tip of the flag is the head, the bottom is the palm, the door is the genital organ, parrot-beak like structure is the nose, windows are the ears, niches like dovecots are the shoulders, pot like portion (dome) is the head. The ghee offered in the shrine is the marrow; the words are the mantras, the milk is the water poured in the temple. The joints of the shore are like joints of the body and the metallic nails etc., like the nails. The Kuśa grass put on the pot resembles the hairs. Around the temple there should be a wall the height of which should not exceed the base of the shrine. There should be Gopuras (towers) at the doors and maṇḍapas (platforms). Another lofty Maṇḍapa should be created for Garuḍa. There should also be shrines for the lords of the quarters as also for Viśvakṣena. On the back there should be a place for Ananta and on the southern region there should be the kitchen. On the south and north there should be platform like structures of stony representations for the divine mothers.

The outer structures shall be of stones, bricks, wood or mud. Proper stone is to be selected. It should not be too hard or too soft, or having cavities in the centre. Granite belonging to the masculine type should be used for the idol the feminine type for the alter and the base portion shall be of neuter type of granite. The worship should be according to the size of the temple or vice-versa. This also applies to the other elements regarding the temple. Viṣṇu temple should not be made of dilapidated stones. The bricks used should not be old, brittle, half baked, having cavities (or holes), scorched, weightless and prepared from bad earth. Wood should not be used in structures in an upside down manner. In a temple the portions at the base should always be constructed using granite stones or things which are conducive to the welfare of the structure.

(14) The characteristics of idols

Now I shall deal briefly with the specifications and characteristics of the idols or statues as also the materials by which they are shaped. Statues or figurines are of several types based on the materials like gems, metals, stones, minerals, clay, wood and paintings on surfaces. Those made of gems and metals are faultless while those made of stones are likely to have blemishes. Stones are to be selected from sacred mountains.

The ground or earth in which the stones are to be found are of four types as Vāruṇī, Aindrī, Āgneyī and Vāyavī. Stones from the first two types are generally without blemish. These stones which are embeded in the earth are smooth and untouched by the rays of the sun. These stones differ in characteristics according to the requirements of the four classes of people like Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra. For Brāhmaṇa the stones should be of a single colour or golden in colour and lustrous in appearance. For Kṣatriya it should be red and green for the Vaiśya. The Śūdra prefers black stones generally.

Stones are classified as belonging to three genders like feminine, masculine and neuter. The feminine type is extensive, cold in touch, of the shape of a plantain leaf, having agreeable sound and beautiful in appearance. The masculine type produces deep sound on touch, heavy, hard, shining like leaves of pepul tree and extensive in appearance. The neuter type of stones represent the characteristics of both to some extent with good smell, compact in appearance and cold in touch. The various types of stones are also called by names like Yuvatī, Bālā, Mṛdvī, Pallavā, Caṇḍālī, Śulkini etc., based on their characteristic features. These names are applied based of the maturity of the stone like hard, soft, brittle and so on. The lines on the stones are also taken into account. The ones with bad lines are to be rejected and the ones having lines resembling auspicious objects like that of a disc, leaf,

moon, sun and stars etc., are to be selected as suitable for making idols. Shapes of stones are also taken into account in selecting them. Crooked, huge, slender, sharp and to be broken stones are not auspicious, stones having cavity are to be rejected as also those producing bad sounds on being broken are to be avoided.

The preceptor should proceed along with the architect for the selection of stones on an auspicious day. He should wait for auspicious time looking for good omens before he moves forward. The architect should have weapons like axe, hammer etc., with him to cut the stones from the site. Once the proper stone is selected the preceptor should engage the sculptor to make the idol. The preceptor should worship the quarry in which the stones are found. The ground should be sanctified with proper rites.

Once the idol is made the preceptor should stay on the site for the night. He should lie down by the side of the idol on a bed of Kuśa grass which is spread out. He should propitiate Viṣṇu with proper hymns for 108 times and hope to see a dream. If the dreams are auspicious then it is well and good. Otherwise he is to perform rites of expiation to ward off evils. The selected stones for building idols and other edifices of a temple should be drawn in a cart or chariot. The chariot should be received by others with instrumental music and other accompaniments. The stone so brought should be put on the northern side of the shed. These rites are also applicable in the selection of wood for the idol.

The materials produced or taken from one's own land is auspicious and best suited. Those obtained for financial and other considerations are of a second order. The last type consist of materials obtained from the depth of rivers and lakes.

The wood selected for making statues should be of good quality and auspicious from the view of sacrificial consideration. Hard and substantial wood is to be selected rejecting those with cavities, eaten by termites, dried ones, broken ones etc. The selected trees should be worshipped and their permission is to sought before they are cut down. The preceptors should request the trees to become a part of the temple so that it could be worshipped everyday by people and such worship will be a source of pleasure for the tree. The wood selected thus becomes virtuously the body of god and escapes feelings of thirst and fatigue. Before the tree is cut down the axe should be smeared with honey and ghee. Once the wood falls on the ground it is to be worshipped using different rites.

Such rites are applicable in selecting clay for making the idols. The mud should be of a good quality and prepared properly mixing it with materials like ghee, oil, decoctions of various kinds etc. In the case of

materials like jewels, minerals and metals, to shape an idol care should be taken. They should be properly purified according to the nature of the material. Gold, silver, copper etc., are often used in making idols. Each of such idols bestows various kind of auspiciousness on the devotees.

Idols could be a single piece or consisting of different parts. Those made of stones, metals, jewels and minerals are usually of a single piece. The ones made of mud, wood etc., may have parts which are put together to form a single unit.

There can be three types of measurements classified as large, medium and short. Stones, wood and metals are respectively used in these measurements in shaping the idols. Detailed measurements are given for the various limbs of the statues. There should be proper proportions and these are provided by units of aṅgulas. Parts of the body from head to foot are described with their measures. These details begin form the hair on the head to the nails of the toe. Minute details are to be worked out by the sculptor in shaping an idol which should not only be presentable but auspicious also. This kind of care in proportion is applicable in painting the picture of a deity also. The idols are to be installed or fixed on an altar of a proportionate height and worshipped properly.

(15) The five types of installations

Now I shall deal with the five types of installation of statues of gods which are to be performed to the accompaniment of suitable hymns. The five kinds of installations are called sthāpanā, āsthāpanā, saṁsthāpanā, praṣṭhāpanā and pratiṣṭhāpanā with slight modifications in rites and their nature. The word Pratiṣṭhā is usually applied to the rites connected with the installation of idols in five different poses as standing erect, sitting, lying down or reposing, riding a vehicle and the idol fit for movement as in a procession. The idol in a standing position should be 'saumya' is disposition and that in sitting pose should be 'saumya' as well as 'Āgneyī'. The idol installed as reposing is 'Āgneyī' while there is no restriction for the other types. Idols are also classified as Sāttvikī, Rājasī and Tāmasī and having the respective colour of white, red and black.

A pure celestial god should be installed in a standing position while the divinity with an aspect of humanity should be installed in a sitting pose. Other deities who are equal in conception could be installed as one likes.

Viṣṇu in a standing pose is all pervasive. When Viṣṇu is installed in a reposing position (as in his form as Padmanābha), he should be surrounded by other deities. On his sides there should be Brahmā and Rudra with whom

the sun and moon gods are also to be found. Goddess Lakṣmī, Sarasvatī, Śāntī and Ratī should also be conceived and installed. Varāha and Aśvamukha should also attend on the god. Other deities to attend on the reposing god are enumerated on Brahmā, Bhṛgu, Dakṣa, Rudra, Agni, Manu, Sanatkumāra, Skanda, Pradyumna, Aniruddha, Mārkaṇḍeya and goddesses holding chowries to fan the god.

The god installed as riding a vehicle should be accompanied by gods as desired by the preceptor. Weapons like disc, mace, conch, sword, arrow, plough, etc., should also be sculptured with the idol. The god in a standing position should have four hands and in a sitting position should have eight hands. But in a reposing position one should exercise one's choice in deciding upon the number of hands.

In all installations the god is imagined as all powerful to bestow favours on the devotees. The power of the deity are considered as five and these ensure the benefits. The idol in a reposing position should be installed in long, circular and rectangular temples while in other type of temple deities in other poses may be installed. The Uttarāyaṇa and the half of the full moon of a lunar fortnight are favourable for the installation ceremonies. Suitable and auspicious days are also to be selected for the purpose.

After the installation ceremony Aṅkurāropaṇa—sowing of seeds is performed to ensure auspiciousness. For this three kinds of vessels called Pālikā, Ghaṭikā and Śarāva are used. There are specifications for these vessels which are required in a large number. Twelve to sixteen vessels of each type are required for the rites and these are to arranged in three rows. These are to be filled up with sand, ashes and mud to be sanctified by mantras. Nine types of grains are to be sown in all and for each of these types there are specific deities to be worshipped. For instance in Yava, Sarṣapa (wheat and mustard) god Indra is to be invoked and so on.

Worship of these vessels filled with grains is to be done for several days.

Once the grains are grown or sprouted, the streets etc., should be cleaned. People of low caste and others with diseases etc., should be sent out of the vicinity of the shrine. Then the sacrificial materials should be collected at the temple. There should be a maṇḍapa with four pillars and of square shape with four doors. Gateways should also be erected at a specific height. There should be eight flagstaffs and a ninth one with a statue of Garuḍa as the main staff which is ten times as big as the height of the base of the sanctum. The pots used should be golden or made of clay. The metal vessels should be big enough to hold much water. The sacrificial ladles should be either golden or made of silver. Weapons should be made of

gold or other materials. Oils of various types, ghee, honey, milk and curd should be procured for the use of worship. There should be cot, pillows, coverings and bed spreads and clothes for various purposes. Milch cows and other cows should be brought there. Sacrificial items, golden sacred threads, dried wood, torches, grains, medicinal plants, four types of instruments of music, musicians, Vedic scholars, astrologers, sages, elders well-versed in mantras etc., should be available there.

While certain items are purified by washing with water others are just sprinkled by sacred water for purification. The idol in a standing position should be bathed by pouring water on it. In selecting flowers for worship one should be careful. On touching certain flowers one gets polluted and needs another bath for purification or at least a sprinkling with water. Even such flowers which have no smell can be used for worship. Flowers should be collected by oneself or by one's wife or son, or even by one's disciple. They should be put in a vessel and kept away from the heat of the sun. Flowers collected from one's own garden are best while those collected from the wild is of a second quality. Those purchased by paying are the least in preference.

Incenses should also be prepared from proper trees and kept ready for worship. The lamp should be lit by using oil or ghee or even by the oil collected from trees. One should not kindle the flame by the wind of the mouth. The rice cooked for offerings should be washed in water thrice. While offering rice at least a drop of ghee should also be offered. Fruits for offerings should be naturally ripe and sweet in taste. In the absence of these offerings one should worship the god with flowers or water.

(16) The purification of the idol

Now I shall briefly deal with the modes of purification regarding the idols. First one should choose a preceptor and make him perform the rites of worship. Gods are of two kinds, the fixed one and the moving one. The stone idol is the fixed one while the preceptor is taken as the moving one.

Rites should be performed as decided by the preceptor, since only such rites please the god. The qualities of a preceptor are; one who is properly ordained, scholarly, quiet, and pious. He should know the conventions of the particular sect and should be proficient in the duties of his caste. Such a preceptor should be ordained by the house-holder for the performance of rites.

The selection of a preceptor should be done properly. The place for this rite should be a temple, house, banks of a river, cattle shed, shade of a tree etc. The spot should be cleaned and anointed with cowdung and the

preceptor should be seated on a wooden seat. He should then be received giving water to wash his feet and cloth to wear etc. Gold and other costly presents should be made to him according to one's ability. After receiving him properly he should be requested to preside over the rites and to perform the desired sacrifices or ritual. There should be Brahmins to assist the preceptor in his acts. Such assistants should be proficient in Vedic lore and Tantrik rites. They should perform rites from the selection of the plot upto the sacred bath after the performance of the rites.

After properly examining in the idol it should be laid on a cot and the sculptors are asked to give finishing touches by cleaning the eyes of the idol. Then it should be washed in water after anointing the same with ghee. Now lamps should be lit and Nīrājanā should be performed on the idol. In the afternoon the preceptor and others should take the idol to a river, or lake or a natural water spot. The idol is to be covered by Darbha grass and clothes and placed on a plank. To the accompaniment of auspicious music and instrumental sounds the idol should be submerged in water in a lying position. This is called Adhivāsana. A stone image should be submerged in water for three nights, a metal idol for a single night and a jewel idol should be kept in water for the duration of a night.

Now the preceptor should reach the temple along with the sculptors, masons and carpenters. He should inspect the sanctum first completed by the sculptor. It should be encircled by a cord made of grass and cotton lines. The sanctum sanctorum should be cleansed and sprinkled with auspicious things and sanctified water. A potful of water should be placed along with lamps and incenses within the sanctum. Then a sacrifice in fire is performed there. Various mantras are used for this. Brahmins are made to chant holy hymns.

The sides of the sanctum should be decorated well with arches. Eight flagstaffs should be erected in the different quarters and they should have colours like yellow, red, black, blue, etc. The the eight lords of the flagstaffs called Kumuda, Kumudākṣa, Puṇḍarīka, Vāmana, Śaṅkukarṇa, Sarvanetra, Sumukha and Supratiṣṭhita should be worshipped. On each gateway or door, pots should be placed. These pots should contain holy objects like water, grains, jewels etc. Selection of the plot, worship of the flagstaff, kindling of sacred fire etc., are the items of the worship. In the corners of the sacrificial pit, deities are consecrated and worshipped. Various aspects of deities known under the names of Viṣṇu, Madhusūdana, Trivikrama, Vāmana, Śrīdhara, Hṛṣīkeśa, Padmanābha and Dāmodara are worshipped in the different quarters beginning from the east.

The abhiṣeka or the holy bath of the idol is a laborious process. The preceptor should be properly dressed with a head-gear also. He should fill

up several pots with waters and flowers chanting various mantras. A maṇḍapa of a square shape is to be erected for the purpose. The sanctified pots should be arranged properly. In an idol consisting of a single block of stone or unit, water should be poured to the accompaniment of the chanting of mantras. Powders of various medicinal shrubs may be anointed on he idol before it is washed. Decoctions of various trees or herbs are also used in this connection. Pañcagavya, the five items produced by the cow such as milk, ghee, urine, cowdung and curd are splashed on the idol and for each item a separate mantra is employed. These mantras are often Vedic hymns selected and adopted for the purpose. Some of them are the same used by Brahmins in their daily rituals and worship.

The god is invoked in a particular form. He is offered ornaments, dress etc., by the preceptor before he is worshipped. Lamps are taken around in a fashion called Nīrājanā and incenses are also offered. Offerings and oblations are placed before him in different vessels. Pañcagavya is also offered along with flowers, waters, ghee, honey etc.

Sacrifices on holy fire is also made by the preceptor as a part of the worship in temple. Pits to contain sacrificial fire is dug in various shapes like square, angular, round, triangular etc., in all the four quarters. Around these pits kuśa grass is placed. The objects offered in the holy fire include parched rice, mustard, wheat, sesamum and grains. The god of fire occupies these pits. His heart, head, eyes, body etc., are conceived as forming the different pits in which oblations are offered.

(17) The conception of divinity in the idol

Now I shall briefly deal with Adhivāsana the act of invoking divine power, upon the idol by which god Hari always presents himself on it. For this preceptor himself should purify his body and conceive it as the seat of divine power. Mystic alphabets are to be placed or conceived in the different parts of the body and the preceptor should imagine that the body is burnt and the soul reborn.

The preceptor should think of God Hari with eight hands and having the lustre of a thousand suns making it difficult even for gods and Asuras to perceive. That god is conceived as entering his body through Brahmarandhra. Thus the preceptor himself is identified with the prowess of Viṣṇu in a mystical manner. His life breath itself becomes an idol.

He conceives the world as dissolving in the universe. Once again the act of creation is imagined after the so-called deluge. In this creation fourteen worlds are imagined.

The idol of Viṣṇu is to be put on a cot to be worshipped. Various Nyāsas

are to be performed according to rites. These include Mātṛkānyāsa, Śaktinyāsa, Mantranyāsa and Mudrānyāsa. Accordingly the body of the god or idol is conceived as the seat or basis of many objects and ideas. For instance when the god is conceived as a Vatsara—or a solar year the twelve months form the various parts of the body. The four hands are the four years. Ahorātras are his bones. Manvantaras too are his hands. Mahākalpa is his head.

According to a different conception the four castes from Brāhmaṇas form his limbs like face etc. Sacrifice is considered as his head, Ṛgveda is the right hand, Sāmaveda is the left hand, Upaniṣads are the heart, Itihāsas and Purāṇas are his knees, Yajurveda is his chest, Atharvaveda is his navel and so on. Th six ancillaries of the Vedas like Śikṣā etc.; are also conceived as the different limbs of his body or as located in the different parts. Dhanurveda and Āyurveda are located in his hands while Yogaśāstra and Nītiśāstra are located respectively in his heart and feet.

There are numerous other conceptions according to which powers, deities, ideas etc., are conceived as forming the different limbs of the god.

According to one such concept the different incarnations are accounted for as follows; Matsya in ether, Kūrma in feet, Varāha in knees, Narasiṁha in forehead, Vāmana in the centre of face, Rāmas (three of them) and Kṛṣṇa in navel, heart, waist and private parts, Kalki in knee-joint and Nara-Nārāyaṇa in feet.

Another conception maintain that Aśvamedha as his head, Naramedha as forehead, Rājasūya as face, Viśvajit and Viśvamedha sacrifices as waist, Agniṣṭoma as penis, Atirātra as scrotum, and Vājapeya sacrifice as feet.

After conceiving the god, the preceptor should worship the sanctum or Prāsāda with flowers and incenses. A Brahmaśilā is to be placed there for worship and on which diagrams should be drawn using different colours. The diagram should be square and should have four doors on the four sides. Placing the idol there the preceptor should perform worship. Sacrifices on fire should also be performed. Oblations are to be offered to deities and their attendants. They include Vināyaka and Kṣetrapāla. For offering this oblation to attendants the priest should go round the shrine. After this the preceptor should wash his feet before entering the sanctum to continue the worship of the main deity. Fragrant flowers are to be used in the worship of the main deity, and their names should be pronounced. Similarly in sanctifying the water the names of the rivers Gaṅgā, Yamunā, Godāvarī and Sarasvatī are to be pronounced.

Twelve Brahmins should be pleased by offering them food and sweet pudding. The presents to be given to them should include gold coins and

cows. After this the preceptor should retire for the night and take rest. He should pass the night by seeing dances to the accompaniments of music, listening to the stories of Itihāsas and Purāṇas and so on. In the morning at an auspicious time fixed by the astrologers he should begin his effort to consecrate the idol in a proper manner.

(18) The rites of installation

Now I shall succinctly deal with the installation ceremony. Before installing the idol the plot should be consecrated by proper rites. A Puṇyāha should be performed and Brahmins should be fed and presented with gold coin, clothes etc. All sides of the temple should be made clean by dusting. Pañcagavya should be sprinkled on the spot after consecrating it with Mantras. Certain squares should be drawn and filled with river sands. Eight pots should be placed on eight places. These are to be filled up with water, festoons, leaves etc.

The sanctum may be divided by severn into seven and the resultant squares are to be assigned to Brahman, Gods and Piśācas. Of these fifteen are set apart for Brahmā and thirteen for gods. In choosing the spot one should be careful. Idols in the position of standing, sitting and reposing are to be installed in specific squares. A wrong location results in the death of the local king or the one who erects the temple. The idol in a single stone should be located in a part of the Brahmā portion. The altar or pīṭha also is to be located here. In the portion assigned to Mānuṣas the attendant deities are to be installed while idols representing weapons like disc etc., should be located in the spot set apart for Piśācas. Pādapīṭha—a stone altar is to be placed above the Brahmaśilā which forms the base. The latter is to be worshipped conceiving it as a mighty power. Jewels are to placed in the cavity of the altar in which the idol is to be fixed. The main hole is to be propitiated by offering Pañcagavya and other oblations. Then sacrificial rites should be done towards northern side of the temple. After sanctifying the jewels they are to be put into the cavity after chanting mantras along with jewels, the wise one should put grains, pearls etc. For performing sacrifices on fire woods of a specific type should be collected. Then the preceptor should put together sanctified water from the different pots to be the main pot made of copper. Then he should pour the same over the head of the idol to the accompaniment of the sounds of musical instsruments like conch, kettle drum etc.

Now the preceptor should take the idol around the temple before fixing it on the pedestal in a procession. After the circumambulation of the temple it should be taken inside the sanctum through the main door. In taking the idol inside care sould be taken that it does not touch the ground or the

ceiling. Now the preceptor should meditate upon god Viṣṇu and propitiate him to be present there in a fixed form for the wellbeing of the world. He is propitiated to be present on the idol always and to ward off calamity to the people of the locality establishing peace among them. The local chieftains and rulers may also prosper as the result of the installation. First the god is meditated as without the attributes and them he is thought of as possessing various attributes of benovolence. Ether is his form and earth is his foothold. Now Mantranyāsa is performed to add divinity to the idol. The god is seen with different beautiful limbs, donning an yellow cloth and wearing a jewel crown. After showing appropriate poses of hands the preceptor should prostrate before it in utter obedience. After the god is placed inside the sanctum two gate keepers called Caṇḍa and Pracaṇḍa are consecrated on both sides of the door. Now Garuḍa, Ananta, Dakīṇeśvara and lords of quarters are installed properly. Viṣveksena is also instituted in his appointed place. All of them are conceived as occupying the parts of shrine by form.

Now dances, music performances, instrumental accompaniments etc., may be employed. Ācārya, the chief preceptor is to be paid suitable gifts. A paste called Aṣṭabandha is to be prepared to fix the idol on the hole of the pedestal. The consecrated idol should be covered by fresh clothes before Abhiṣeka or sacred bath is employed. Potfuls of sanctified water is used for this ceremonial bath of the deity. The owner of the temple also should be bathed using a part of the water. He should divide his wealth into three parts and bestow one each to his family, preceptor and temple for enjoying happiness in the world.

After the installations and ceremonial worship with the employment of torches and lamps and temple door should be kept locked for three days and nights. After opening the door the god may be bathed in ghee, milk, curd or pure water and sandal paste may be applied all over idol. Ornaments of different kinds, fragrant flowers, incenses, torches, with different number of wicks should be used in worship. Oblations of various kinds also be offered to the deity according to the ability of the owner. Brahmins should also be fed and propitiated with gifts on the occasion of installation. During the evening or night a procession may be taken around the village holding hundreds of torches, flags of different kinds and festoons of different colours. Drums of different kinds and conches should be sounded to lend charm to the procession. Oblations of various kinds be offered to spirits to ensure peace and prosperity.

(19) The rites following the consecration

Now I shall deal with the rites that should follow the ceremony of installation. Eight squares should be prepared for performing sacrifices in

fire. After kindling fire properly using Vaiṣṇava mantras the priests should invoke deities to occupy the region. The wood items to be used for fire sacrifices are to be collected from certain specific trees.

Around the sanctum other deities are to be installed for worship. Skanda should be consecrated on the east and Śāstā on the south east. On the southern side the seven mothers—Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī and Cāmuṇḍī should be located along with Vīrabhadra and Gaṇeśa to afford protection to them. On the west Brahmā may be located and Vāyu on the north west. Durgā is located on the northern side of the sanctum, where divine mothers like Vāgīśvarī are to be installed. They are Vāgīśvarī, Kriyā, Kīrti, Lakṣmī, Sṛṣṭi, Vidyā and Kānti. They are to be protected on each side by Śrīdhara and Aśvamukha (Hayāsya). Viṣvaksena is also to be located on the north east holding Śaṅkha, Cakra and Gadā. Īśāna also is placed in his place i.e., the northern direction. All of these deities are to be located. Inside this Prākāra is located the flagstaff and other deities. On a sacrificial altar the leader of Bhūtas is to be consecrated. Here Jagannātha also should be installed as an idol to protect the region.

There are specifications for the various parts of the temple structure both in its ground measurements and in its height. The Sanctum is called the Antarmaṇḍala—the inner circle around is called Antahāra. After this another fortification is made and between these is located the space called Madhyahāra. After the Madhyahāra some more space is provided for the campus around which a wall is constructed. This is called Maryādābhittikā—compound wall of the shrine. Various parts of the temple structure is called by names like Pūjāpīṭha—the altar, pādukā—the base, kaṇṭha—the neck like place of the superstructure, kapota-dove cots, Agrapaṭṭikā—rafters to hold the tiles, and so on. There are specific proportions for their length, breadth and height. The sculptor should be proficient in this. The construction is to be covered by fresh clothes before it is thrown open for worship. Brahmins numbering eight or four should be made to perform sacrifices after offering oblations to attendant deities. Materials for oblations should consist of ghee, honey, milk, parched rice, wheat, flowers, mustard, fruits, etc. One thousand or one hundred and eight times are fixed for the oblations to be offered.

There are specific mantras for the offering of oblations. The preceptor after bathing himself and obtaining the permission from elderly Brahmin should begin the worship at an auspicious time. They should be presented with gifts. Bhūtanātha should be bathed in sanctified water. The preceptor as well as the Yajamāna (owner) should go around the deities and offer sweet food to the idols. The ceremony is to be concluded with a sacred bath

of the main deity. The preceptor and the owner should sprinkle their body with the sanctified water used for the sacred bath of the god to culminate the proceedings.

(20) The rites of festivals

Now I shall briefly indicate the rites relating to the festivals since without them the god will not be pleased at all. This can be an annual, half yearly or monthly affair and should be celebrated taking nine or seven days on each occasion. Months in the spring time are considered suitable for this. The festival should be in detail and it must be performed annually without fail.

On an auspicious day a flagstaff is to be erected to the chanting of Puṇyāha mantras. The rites begin with Aṅkurārpaṇa—sowing of seeds of selected grains upto Tīrthasnāna—holy bath at the end of the festival. At the beginning of the festival a flagstaff should be erected with a statue of Garuḍa at the top. Smaller flagstaffs should be erected on all the eight corners of the shrine. Potfuls of water may be sanctified for the purpose.

The wood or log for the flagstaff should be even and without blemish. It should not be one that has been used for some other purpose or one that was fallen down by itself or a dried one. The tree should be cut after some auspicious rites. The axe should be smeared with honey and ghee before it is used for cutting the tree or bamboo which is often used. Once the log is brought to the temple it should be washed in sanctified water. It should be worshipped using many materials like mud, decoction, water from holy ghats, incenses and flowers.

A white flag hanging down upto the third part of the pinnacle of the shrine should be tied to the staff along with small metal bells and chowries. The image of Garuḍa should be drawn on the flag holding the eight serpents like Ananta and having a blue nose. The junctions of the village where the temple is located and other places like gardens, small shrine etc., should be decorated with arches and flags. Festoons, Plantains, Sugarcanes, Arecanuts, Coconuts etc., should be used for the decoration of arches. Garlands of flowers of different colours should add to the beauty of the arches. Offerings of sweet, using honey, molasses, ghee, etc. should be made in abundance for the benefit of the masses that attend the festivals. Music, instrumental sounds, and other items of festivities should attract the devotees to the shrine.

After the daily oblations the special oblation called Utsavabali should be offered to attendant deities in all gaiety. Ladies, Brahmins, devotees etc., should go through to the side of the idol to witness the offerings on such

occasions. This will enable them to shed their sins and become purified. The priest should circumambulate the shrine offering oblations to the attendants installed around the shrine. This should be done on all the days of the festival.

On the seventh day an offering of flowers is to be made to the god which is auspicious to god Viṣṇu. For this the preceptor should perform vow and obsereve fast for the night. A sacred thread may be tied on the hand of the idol before the function is begun. The preceptor should also tie this auspicious cord on his hand. The idol should be fanned by fresh fans and chowries and laid on the cot with burning lamps on his sides. On the morning the usual bathing ceremony is to be performed. For this a smaller idol made of metal is used and it could be taken out of the sanctum for different purposes. The movable idol should be taken around the village and ladies should sprinkle powders on the way. Powders of various colours should be put on the head of the devotees during such processions. After bathing the idol with sanctified water the same may be sprinkled on the body of the devotees assembled there to witness the festival.

The idol should then be placed in a square maṇḍapa and worshipped using garlands of various colours. Auspicious flowers may be used for this. The gateways of the shrine also should be properly decorated. The god should be pleased with music and dances.

Such festivals should be performed periodically. On the first night the small idol should be taken around the village and on other days it should be carried in and around the temple. Oblations to attendant deities are a must every day. They are hundreds in number and deserve propitiation with offerings. Asuras, Gandharvas, Yakṣas, Pitṛs, Nāgas, Rākṣasas, Piśācas etc., are there to be propitiated. Each of them occupies their respective places holding weapons of different kinds. A festival should be concluded only after pleasing these numerous attendants.

At the end of the day the preceptor should enter the shrine and offer usual worship to the god. He should request the deity to proceed on a pilgrimage the next day. Once it is dawn he gets ready for the procession tying a sacred thread on his wrist along with his Yajamāna—the local chieftain.

(21) The holy procession

Now I shall briefly deal with the procession of the god on pilgrimage. After the festivals the god is rested on the seat and eulogised and worshipped. The preceptor should then get ready for the procession after performing the required rites. He should examine the proper occasion by

looking at the omens. The procession is for the sacred bath of the god. For this a chariot or an elephant is brought as a vehicle. Many attendants sounding musical instruments should accompany the procession. Soldiers, servants and devotees carrying umbrellas and flagstaffs present themselves on the occasions. Permission of Brahmins is sought for the function after propitiating them with gifts.

The movable idol is consecrated and taken for the procession. The priest should wear a head gear of cloth and a sacred thread. He is accompanied by his disciples. The idol is taken in his right hand and he remains silent through out the trip. Before going out of the shrine the idol should be taken around the temple. The procession moves towards a river or lake where the ceremonial bath is to take place.

On reaching the spot a Maṇḍapa is erected and the idol is rested. After proper worship the idol is dipped thrice in the river and again placed on a seat in the Maṇḍapa. Once again after somerite the priest dips the idol in the water himself plunging into the waters for bath. Now the idol is taken out and covered with a pair of clothes. Oblations are offered to the god and the return trip begins. The movable idol is taken back to the shrine in a procession and the divinity is transferred back to the original immovable consecrated idol in the temple. This invocation of transference of power is to take place before and after the holy procession. Several rites are to be performed for this. Brahmins should be fed on this auspicious occasion of the holy procession.

The renovation of temple also becomes necessary sometimes. Then the divinity is to be transfered to a temporary idol made of mud or to a picture of the god drawn on a cloth. To install this temporary idol a new house or edifice of a small dimension may be made facing the entrance of the old temple. The hall should resemble a hut of a single storey and it should be constructed using mud or wood. The seat may be made of wood and the idol can be made of metals or wood.

This new temporary shrine should be purified by mantras. It should have flgstaffs and arches. Clothes of different kind should be used to decorate it. The temporary idol should also be put in water and washed. Decorating it with clothes it should be laid down. For seven nights oblations are to be offered to the god. The preceptor should announce to the gods that the old temple has fallen into ruins. Now the effort is to renovate the same and to restore it to its former glory. The work of renovation will be completed within a specific time. After announcing thus the preceptor should enter the sanctum and request the god to agree to the renovation.

The preceptor should bow to the god and announce that the devotees

are planning to renovate the temple for which the god should give the permission. Till the new edifice is completed the god should agree to occupy the small and rather uncomfortable shrine. After worshipping the god the preceptor should come out of the dilapidated shrine and ask the architects and sculptors as to what period of time is required for the completion of the renovation. They should specify the required time to the priest who is turn should inform the deity of the time required. Now the deity is taken out of the shrine employing proper rites. After covering the idol with clothes the preceptor should take it out.

There should be musical accompaniments and other items on the occasion. The idol is taken around the temple and shifted to the maṇḍapa of the temporary shrine. Then it is rested in a reposing position, and worshipped. If during the same night the preceptor happens to see any inauspicious dream expiatory rites are needed. The idol is properly taken into the temporary shrine and installed. The preceptor requests the god to dwell in this small temple till a new shrine is built. The god should excuse the inconvenience if any and live in the new temporary shrine for the benefit of the devotees.

Proper worship should be performed in the temporary shrine as usual. The preceptor should observe a religious vow during the entire period of renovation. When the idol itself is broken or in need of renovation it should be thrown into the depth of waters after removing the divinity from it. A new idol may be made into which the divinity is invoked and consecrated. Thus both the shrine and the idol sometimes require renovation. The new idol should be consecrated following rules laid for the regular installation ceremonies.

(22) The offering of oblations

Now the mode of offering oblations is to be narrated properly. Oblations are to be offered on the three junctures of the day. Cooked rice should be offered to the god and for this the fire itself needs purification. For ordinary offerings as in household affairs rice can be cooked in kitchen fire. Cooked rice should be kept in a vessel and the vessel is to be the placed on the ground smeared with cow dung.

Firstly oblations are to be offered to the deity and worshipped properly. Then it is the duty of the preceptor to offer them to the numerous deities and gaṇas enshrined in the different parts of the temple. A Brahmin wearing a head gear should hold the vessel containing cooked rice and step out of the inner circle of the shrine to the outer circles where attendant deities are installed.

At the time of offering the oblation musical instruments, conches, drum etc., are to be sounded. Gods, serpents, Apsaras, Yakṣas, Gandharvas, Kinnaras and others are to be invoked. Incenses, flowers, sanctified water, lamps, chowries and bells should be carried during the circumambulation to offer the oblations. Brahmins should be requested to give permission. After obtaining the same the priest begins to invoke the numerous deities to bestow auspiciousness and prosperity. The gods and celestial beings invoked include : Viṣṇu, Brahmā, Rudra, Pracaṇḍa (the gate keeper), Caṇḍa (the second door keeper), Garuḍa (the vehicle of Viṣṇu), Indra, Agni, Yama, Nirti, Varuṇa, Vāyu, Vaiśravaṇa, Īśāna (the eight lords of the quarters), Varāha, Narasiṁha, Vāmana, Rāma, Śrīdhara, Hayāsya, Vāsudeva, Nārāyaṇa, Acyuta, Aniruddha, Kṛṣṇa, Kumuda, Kumudākṣa, Puṇḍarīka, Vāmana, Saṅkukarṇa, Sarvanetra, Sumukha, Supratiṣṭhita (the eight deities who preside over the eight flagstaffs within a temple campus), the one hundred and eight attendants of Viṣṇu, the seven worlds like bhūloka, bhuvarloka, etc., the Vedas, the Upavedas, the ancillaries, Śāstras, planets like sun etc., celestials, vital airs, junctures of the day, sacrifices of all kinds, Nāgas, Kinnaras, Gaṇeśa, Vināyaka, the twelve Ādityas, sages like Nārada, Kaṇva, etc., the airs like Āvaha, Vivaha, Udvaha, Suvaha, Parivaha etc., the seven sages (Śvetaketu, Vyāsa, Vālmīki, Suyaśas, Aurvaśeya, Śakti and Parāśara). Invoking all these celestials oblations are to be offered.

Now the deities are invoked one by one and they are bowed to in obeisance. They are requested to accept the offerings. The priest should circumambulate the shrine through the inner corridor for three times offering oblations. What is left in the vessel after the oferings should be kept apart. The deity is to be invoked again. The divinity transferred from the main idol to the movable one before the procession is now transferred back to the chief idol installed in the temple. This process is to be repeated on every occasion when the movable one is taken out from the sanctum sanctorum. After the functions are over the vessels are washed and kept in the temple kitchen.

(23) The universal worship

Now I shall deal with worship of the entire universe for the prosperity of humanity. In this every deity is offered worship. Once the deity is installed in a temple and properly worshipped it is the duty of the preceptor to worship all the divinities for the universal prosperity.

Viṣṇu holding Śaṅkha, Cakra and Gadā should be worshipped along with his attendants and his eight powers such as Prajñā, Buddhi, Smṛti, Kīrti, Śruti, Medhā, Dhṛti and Kṣamā. Then the eight weapons such as Śaṅkha, Sudarśana, Hala, Gadā, Musala, Khaḍga, Dhanuṣa and Śṛṅga

should be worshipped as attending on the god. The eight lords of the quarters viz., Indra, Yama, Varuṇa, Soma, Agni, Nirṛti, Vāyu, and Īśāna are conceived as surrounding him. Skanda, Rudra, Vasava and Aśvins surround them. Pitṛs, Yakṣas, Gandharva, Rākṣasas, Vidyādharas, and Siddhas too attend on the lord at an outer circle or corridor. Nandana and Kumuda watch his door steps. Kalaśādhipa and Maṇḍapādhipa and the keeper of treasury also need worship. The guards who protect various places are mentioned as : the hall is protected by Adbhuta, Mahānasa (kitchen) by Vṛddhikara, cooking place by Unmāda, feeding place by Tarpaṇa, flower house by Kundara, drain by Vikṣara, pīṭha by Bala and Atibala. Vikaṭa and Virūpākṣa protect the eastern gate (tower) while the right and left sides of the southern door is guarded by Sanātana and Sanaka holding gadā. Śānta and Pramoda holding staff and reins protect the western gate while the northern gate is protected by Sarvadamana. Gaṇas like Caraka, Vidāra, Pātanaḥ, Rākṣasa, Nandikara, Vibhīṣaṇa, Viṣvaksena, Revanta and Kṣetrapāla protect the different regions of the shrine where Viṣṇu is consecrated.

In a temple where the god is installed in the poses of standing and sitting, the number of attendant deities and gaṇas, are conceived as sixty four in number if they are not represented by separate idols. In a shrine where the main god is in a reposing position there would be eighty attendant deities and in other types they number about a hundred. Sometimes separate smaller shrines are built within the main temple campus and they are called Parivārālayas. There are specifications as to where these gods are to be installed in the different places of the main campus which is divided into several corridors one after the other beginning from the central sanctum. All the attendant deities should be assigned to their particular corners or places in the campus.

Outside the main tower a Balipīṭha, an altar of stone for offering oblations to attendants should be made. Around the sanctum should be built the places to install Garuḍa and Kalaśādhipa. Inside the main shrine Maṇḍapādhipa should also be accommodated in a small house. The treasury of the temple, the dining house, the drains, the well to supply water for the use of the temple, etc., to be located within the main campus. The shrines of Kṣetrapāla and Śāstā too deserve special attention. So also is the shrine for Viśvakṣena.

By building a proper temple for Viṣṇu one gets all desires fulfilled. There are other specifications also with regard to the establishment of temples. Gods should not be installed looking face to face or on the backside of one god. The minor gods should be installed as facing the same direction as the chief god. The god in a sitting position should be installed in the

centre of the village looking east. The deity in the reposing position should face the west when installed in the southern part of the village. If he is located in the northern part of the village he should look towards east. To the southern side of the road in front of the temple should be located the tank. A village or city should not be constructed as looking towards Rudra.

The selection of the plot for the temple should be carefully made in the locations of forests, mountains, holy ghats, banks of rivers, and confluence of rivers. The god installed in the particular spot should be worshipped by the preceptor. He should not occupy the location assigned to Piśācas and Asuras and worship only god installed in the location for celestials. Brahmasthāna also is auspicious for the installation of the god and materials for worship should be placed there itself. If one follows these rules of worship one gets the maximum favourable benefit. The god should be bathed in sanctified water and worshipped using specific rites and sacrifices.

(24) The renovation of the shrines

Now I shall succinctly deal with the important aspects of renovation of shrines. Ten times care should be taken in the renovation than in the case of installation or consecration of new shrines. When the idol of Viṣṇu is broken, dilapidated or vascillating in its altar the village and the country itself would face calamities and destruction. Like the soul leaves the dilapidated body and assumes a new one (in death) the god also leaves the damaged body in preference for a new idol. He leaves the idol like one throws away a garland which is faded and dried. Once the idol is fallen to ruins immediate action should be taken to renovate it. Otherwise evil spirits are likely to occupy it.

Brahmins of the locality well-versed in Vedas and Tantrik rites should assemble and prostrate before the god. They should make the following announcement. "This idol of Viṣṇu installed for worship by learned men of ancient time now appears damaged due to these causes. It is the rule that a damaged idol should be renovated. Hence we are going to follow the rules of the Āgama which prescribe this." Once the Brahmins of the locality give assent to the request efforts should be made for renovation. The learned should again make it clear that as a flower once used for worship is rejected as Nirmālya and not used again for worship, the damaged idol also becomes Nirmālya and is unfit for further worship. Hence Śāstras prescribe that such an idol which is no more worthy of use should be rejected as Nirmālya. This fact should be made known all over the country to convince the people regarding the necessity for renovation.

Now the god should be transferred from the broken idol by the preceptor. The divinity can be transferred to a pot or to the body of the preceptor himself. Then a Śāntihoma should be performed in front of the shrine in need of renovation. It should be announced that the involvement in the renovation is to be shared by all men without distinction of caste and creed and the people of the whole country.

The Yajamāna—the one who causes the performance should choose the preceptor—the one who is to perform the rites and please him with gifts which include gold, land, clothes, elephants, ornaments, servants, cot etc. The preceptor should decorate the idol along with his disciples. He should put on a golden bangle on the hand of the Yajamāna. He should also please the sculptor who is to make the new idol with similar gifts. Bull or elephant should be placed there to give an auspicious look. A Yantra—a mechanical gadget should be tied to a firm pole (to pull the idol from the seat) and numerous rites to please Viṣṇu should be performed. The chief preceptor and his assistants should chant the mantras and try to pull out the idol from the hole of the altar with a golden instrument having the shape of a plough. In lifting up the idol they should make use of the mechanical gadget already installed earlier. Vedic hymns and other mantras should be chanted aloud during the act and the idol should be brought out to the accompaniment of dances and music. It should be covered with fresh clothes and taken to the southern part of the campus where a square piece of ground should be got ready sprinkling it with fine sand, sesamum and covered with kuśa grass. The idol should be put there in a reposing position. It should be washed in water and worshipped with flowers and incenses. Then the idol should be circumambulated from left to right (which is rather unusual). Sesamum and rice grains should be mixed together and sprinkled on the idol. Now the idol should be covered with clothes and put in a vehicle and it should be taken in procession to the banks of a river flowing towards the ocean to the accompaniment of umbrellas, flagstaffs, chowries and singing of songs. Meditating upon Viśvakṣena, the idol should be thrown into the depth of the water. The altar and the stone that form the base of the soul may be considered as Nirmālya not to be used for religious purposes.

Then everybody takes the bath in the river and proceeds to the temple. Brahmins are fed properly. Cows are made to stay in the campus for four consecutive nights and fed properly with food and drink. Sacrifices to ward off evil and a rite to propitiate the Vāstudevatā—the overlord of the plot are performed. Now the new idol already got prepared and put in water for Jalādhivāsa may be taken out and purified by rites. It should be placed in the Maṇḍapa by the preceptor in a lying position. Several rites are performed touching the face, eyes and nose of the idol. Again using the

Hiraṇyagarbha hymn the whole body of the idol is rubbed by the preceptor. Puruṣasūkta is chanted while taking three circumambulations of the shrine. Music and drums should be chanted and played on the occasion.

Now the divinity previously transferred into a pot from the old idol should be transferred back to the new idol. All the rites are now necessary from installation upto the festival culminating in the annual procedure.

There are regulations as to what kind of damage neccessitates the creation of a new idol. If the hand of an idol is broken away it needs to be replaced by a new one. Similarly if on the loss of limb the idol looks ugly or out of shape then also it is to be replaced. On the other hand if one or two parts of a hand is broken it need not be replaced by a new one. This also applies to the loss of the part of a foot like the loss of a finger. The broken portion in these cases can be covered or replaced by golden parts. Parts of a stone idol can be repaired by copper or silver parts. This is applicable in the case of crown, earlobes, dress etc., of an idol.

Stone idols which are beyond use should be cast away in the depth of a river or lake or in the interiror of a forest. Wooden ones should be burnt. In the case of metals divinity may be taken out and used for other purposes. Earthen idols shold be thrown in water. Sometimes even in broken idols of temples divinity is felt. In such cases also a fresh golden idol should be made and installed. When doubt arises in such matters Brahmins well-versed in the lore should assemble before the god and fast themselves and pray to the god to reveal his wish through dreams. As seen or known through the dream one should build round, rectangular, or square temples of various dimensions. In order to ward off evils Brahmins should pronounce Mantras relating to Viṣṇu till divinity is reestablished in the locality. Different gods, Kinnaras, Vidyādharas, lords of quarters, attendant deities etc., may be invoked and pleased by offering them oblations for the well-beings of the locality.

(25) The rules for expiations

Now, I shall briefly deal with the rites of expiation when events like portents or unusual phenomenon boding calamity occur. Such incidents can be celestial, ethereal or natural. The sanctum sanctorum and its contents are considered as the body of Viṣṇu and as such needs protection from calamities. When a portent occurs worship should not be carried out and idols, altar and shrines should not be touched. Gods become angry if they are touched before expiatory rites are carried out. An idol of Viṣṇu gets polluted by a portent like the Vaitāna fire and becomes unfit for Brahmins to worship. If too much time passes before the rites of expiation divinity will be lost from the idol.

The portents which require expiations are : fall of the idol, shaking, perspiration, oozing of water like tears, breaking of altar, breaking of temple parts, fall of arches and doors, damages through termites and worms, pollution by the touch of dog, entrance of irreligious people, worship by people ignorant of mantras, worship by heretics, application of mantras relating to a different god, touch of unworthy people, pollution by the fall of phlegm, saliva etc., pollution by birth and death and so on. All such items require expiatory rites.

According to the seriousness of the portents expiations are required. Digging, pleasing Brahmins with food, use of the items procured from cow like milk etc., are considered suitable on certain occasions. Faulty objects should be removed from the premises. Urine of cows as well as cowdung may be used to sprinkle the ground. Kuśa grass may be used to remove many pollutions.

Pouring of water incessantly after sanctifying it by Mantras is an important item of expiation. For this water etc., should be kept in pots, covered by fresh clothes and theads. Brahmins should be made to recite Puṇyāhas. Mantras of Śāntika and Pauṣṭika may be employed in these rites. Sacrifices and oblations too are required in most cases. At the end the lord should bestow gifts of various kinds to Brahmins numbering one hundred and eight. They should also be properly fed.

After expiatory rites the celebration of festivals also is considered as auspicious. An idol broken in a calamity should be replaced by a new one following the prescribed rites. An idol stolen by the thieves and later retrieved should be purified before it is consecrated again. If an idol in which the power is transferred from the original is lost or broken, it may be considered as the loss of the original itself. All these are applicable also in the case of the loss or damage of minor deities enshrined in a temple. Divinity is always bestowed by mantras and hence a damaged idol is to be renovated and divinity is to be infused again with proper rites. Year long rites may become necessary incertain cases of purification.

(26) The ritual of holy bath

Now I shall briefly deal with the holy bath of the god and the rites relating to it. Sacred bath is necessary at the end of a religious vow. When the deity is worshipped using the mantras applicable to a different god, when the worship is discontinued for long, and for the properity of the king. Annual bathing of the god also is useful to remove blemishes which are unseen and unnoticed.

There are auspicious days for this pouring of sacred water on the idol.

A maṇḍapa is decorated and arranged with proper things for the ceremony. For this water may be brought from rivers, lakes, holy ghats etc., and 108 Brahmins are invited. The water is purified by the chanting several mantras.

The altar to place the potful of water may be drawn with diagrams of five colours. The diagram should have the pictures of the leaves of lotus. Grains and rice are to be sprinkled or kept in the diagram. All the pots should be connected with threads and covered with fresh clothes. These are to be placed on Kuśa grass spread there. The pots are to be arranged ion different parts of the ground divided into places assigned for Brāhma, Mānuṣa and Daiva.

Filling up of the numerous small pots is also an elaborate process. The pots placed in various parts of the diagram should be filled with materials like Pañcagavya, ghee, milk, honey, hot water decoctions, juice of fruit, essence from flowers, coconut water, juice of sugarcane, etc. The deities occupying the region where these pots are located are also mentioned as Indra, Varuṇa, Agni, Nirti, Vāyu, Īśāna, Bhṛṅgarāja, Puṣpadanta, Śeṣa Aditī, Parjanya, Vivasvān, Mitra Mitra, Savitṛ, Rudradāsa etc.

Once the pots are filled up various rites are performed for their sanctification. Sacrificial rites are also performed in this connection. The preceptor should sprinkle holy water on all the small pots filled with various juice. He does this with the prayer that may god become pelased by the bath using these sanctified waters. The priest should wear a head gear and sacred thread formed by fresh clothes. He should enter the sanctum sanctorum to perform worship using lamps. After chanting several mantras and performing a series of rites he is to pour the water from these pots on the god. Before pouring the waters they are mixed together in a vessel.

The attendant deities also should be bathed in a similar fashion using a portion of the sanctified water. After the sacred bath the usual rites like worship with flowers. Offering of oblations, pleasing of the priests with gifts, feeding of Brahmin, chanting of Puṇyāhamantras etc., should be carried out. This will ensure eternal prosperity to the Yajamāna—the one who institutes the function.

(27) The modes of sprinkling

Now I shall briefly deal with this holy sprinkling of water etc., for purifying the objects. For the rites of renovations this is necessary. After cleaning the house with a broom it should be plastered with cowdung of a red coloured cow. Its urine should be sprinkled over it. This should be done on all the four directions.

After cleaning the maṇḍapa decorated with flags, festoons and garlands

of flowers, a cot should be provided there with flowers. There the movable idol of the god is to be placed and bathed. Fresh white clothes should be put on the idol as also a sacred thread and crown. Various mantras are used to worship the god.

Once again the idol is to be bathed and decorated with dress etc. Gifts of cow are offered to Brahmin. Scholars well-versed in all the four Vedas, experts in phonetics, etymology, astrology, prosody, grammar, Itihāsa, Purāṇas, Māmāmsā, Nyāsa, Sāṅkhya, Vedānta etc., are invited to be present on the occasion. They are asked to propitiate the god and to please him.

Oblation and food items are offered to the gods of all regions. Pots are filled with holy waters from wells and holy ghats. They are covered with fresh clothes of silk. After the sprinkling, gifts may be presented to Brahmins. At the end of these rites, festivals should be celebrated with the usual pomp and splendour. This could be of a small duration of one to three days.

In expiatory rites also the sacred sprinkling is a must. For this no particular date is to be selected. Expiation should be done at the earliest opportunity.

Jalasamprokṣaṇa—sprinkling with purified water, may be resorted to be those who could not afford to procure costly items like gold and jewels. Water collected in a pot should be sanctified by chanting the Puruṣasūkta. The god is conceived as present there in his three aspects viz., Viṣṇu, Mahā-Viṣṇu and Sadā-Viṣṇu. The ceremony of the holy sprinkling may be performed in the morning. God with his weapons may be invoked for this.

The altar, the sanctum, the corridor, the door, the walls, the halls, the quadrangles and other parts of the temple campus should be sprinkled with the sanctified water. The priest should chant mantras during this act of sprinkling. He should also propitiate the attendant deities enshrined in the different locations of the campus. Oblations should be offered to them. Brahmins are to be fed and presented with suitable gifts like red cow. This is to ensure prosperity for all. At the end of the rites the preceptor should be pleased with gifts of various kind.

(28) Miscellaneous rites

Now I shall deal with the miscellaneous items regarding the worship. An idol polluted by the touch of sticky objects other purifications even before washing it is necessitated. Sometimes ashes prepared from a particular wood mixed with the juice of certain leaves have to be smeared on the idol to remove the dirt. Juice of certain roots and leaves are useful in some purificatory rites. Application of fumes produced from fire kindled with certain wood is also resorted to.

Offering of food of various types is auspicious. Sweet food should be provided on special occasions like festivals. This will ensure prosperity for the owner.

The spinkling of water for purification depends upon the gravity of impurity. The touch of the idol by a Brahmin of lower caste or mixed caste requries 800 sprinklings and the touch a person who murdered a Brahmin necessitates 8000 sprinklings in addition to pleasing many Brahmins with food. The touch of an intoxicated drunkard can be expiated with sprinkling of holy water. The touch of the idol by Śūdras, thieves, sculptors of seven classes, outcastes, kings, Vaiśyas, ladies etc., need expiations and potfuls of sanctified water are required. If the same people touches the idol with devotion and without devotion; deliberately or accidentally, the rites of expiation and their gravity differ.

Pollutions of different types can also be expiated by sprinkling of water. If a dog or an woman of working class delivers within the temple campus expiations lasting for twelve days are necessary. Even people of high caste attract similar rites. This is applicable to Kṣatriyas and Vaiśyas.

For lapses occurring in the courrse of the offering of oblations expiatory rites are needed. Viṣṇusūkta is to be chanted on many occasions. When the offerings are touched by dogs inside the temple purificatory ceremonies are needed.

Pavitrārohaṇa of the god is a special rite that attracts the attention of Tantrik writers. This is to be made by holy threads of various textures and it is to be placed ceremonially on the head of the idol. The thread should be anointed with unguents of camphor, Kunkuma, Sandal, etc., and sanctified placing before the idol of the god for a night. This is considered as an annual ritual and it is intended as an expiation for the lapses in chanting mantras, omissions of rites and lack of devotion. The god is to wear this as he wears Kaustubha jewel and Vanamālā the garland of wild flowers on his chest.

As usual at the end of the rituals Brahmins should be fed and presented with gifts. Each of the thread in this Pavitra is supposed to represent the principles of Tantra.

(29) The conventional Practices of the school

Now I shall briefly discuss the nature of Samayācāra—the convention of the system. Out of the four castes—the first three who follow principles and oberves vows with devotion and piety are called Samayins. People are of seven kinds called Samayī, Dīkṣita, Cakravartī, Abhiṣekavān, Guru, Ācārya and Bhagavān. Yāga, Stoma, Mahāyāga, Adhvara, Savaḥ, Kratuḥ and Haristoma are the rites.

People belonging to the four castes should perform vows once or twice a year or every month according to their convenience. They should respectively add the surnames Śarmā, Varmā, Gupta and Dāsa to their names. Ladies should add "devī" to their names. All people should obey their preceptors in religious and social matters. For prosperity one should perform vow and religious rites and serve on god, Brahmins and sacrificial fire.

One should not eat without offering oblations to god and should not partake of food from the house of a heretic. Nirmālya should not be touched, given, or eaten or offered to god. But some take that things offered to God Viṣṇu are holy. One should not eat in a vessel made of bell metal and worship a deity of a different sect. One should not reveal one's tenet to others. One should not speak to a lady when she is in her periods as also to Caṇḍālas and low people. One should not live in a bad locality or with the heretics. One should not put on a religious mark on one's forehead in a horizontal way. Certain items like Laśuna (garlic), Śigru, Piṇyāka etc., should not be eaten. One should not tresspass a seat, cot or vehicle which is circular in shape. In front of a particular idol one should not speak of another idol. One should not listen to scandals or spend time without any purpose. In sleeping one should put one's head towards the direction to which the sun has moved. One should not extend the legs towards one's teacher, fire, cow, Brahmin, idols, grains etc. One should not eat the flesh of fish, turtle and hog. One should circumambulate the Brahmins, sacred fire, fig tree and cows. On seeing the temples of Viṣṇu one should always bow towards it and offer obeisance. One should not swim in a river using the hands or cross it using a cow or wearing the garments of others. One should not enter in nude and run about in rains. One should bow to others wearing perpendicular marks on their forehead. One should offer alms to those who approach and give a mouthful of grass to the cow. One should not eat the leftovers of the previous day and that which is brought from the house of others. One should smear the oil on one's body after using it on one's head at first. One should not worship the devotee of another god. One should not eat salt directly and should not enter into altercation with Brahmins of Vaiṣṇava sect. One should not deride or ignore a low caste or Caṇḍāla if he is a devotee of Viṣṇu. Every act should be performed keeping one's mind on Viṣṇu. One should even throw away one's life for the cause of Viṣṇu. One's action should please the god. When one's mind is fixed on the righteous way the words also remain truthful. The sense organs too become under one's control. Saving others is the ultimate duty for all and hence one should be helpful to others.

One should bestow gifts on the worthy receipients and do it in privacy.

A devotee should worship the god with his mind and a worker should propitiate him with his actions. Knowledge is essential for attaining liberation even though action is also necessary to some extent. Only a devotee of Viṣṇu could hope for the liberation. The god installed in a temple should not be exposed always except on occasions of worship. One should not cause pollution to the temple with the touch of impure objects and crowds of people. Household articles should not be used in temples. Various mantras both Vedic and non-Vedic should be employed for various rites of worship and sacrifices. Mantras could be adapted for worship from all the four Vedas. It is the duty of the preceptor to select and adopt them for various purposes. Such a worship employing these Mantras is sure to please God Viṣṇu.

Since god cannot be worshipped without any definite form idols are made with form. By nature the human sense organs could not comprehend what is subtle. Hence only gross objects could be easily cognised. So deities are conceived as idols. Gods are often conceived as Mantramaya (of the nature of mantra) and hence Mantras are necessary for their worship. Mantras are necessary to generate devotion in the mind of the devotees.

One should follow the rules prescribed in the Dharmaśāstra applicable to one's sect. Women and Śūdras do not deserve to be given the sacred thread and the ceremony of investiture. There are four Āśramas as Brahmacārins, Gṛhasthas, Vānaprasthas and Yatins. Brahmacārī is he one who eats very little, does not use salty food or salt, procures food by the alms, lies down on ground spreading the skin of an antelope. When he is interested in the worship of Viṣṇu and exhibits the signs of a Vaiṣṇava he is called liṅgī. He who lives by alms and learns is called Arcaka—the priest. The disciple is one who always follows the teacher three times a day is called Upāsaka. A gṛhastha is one who follows a strict life and worships the god properly. He eats at night, observes vows, eats only very little, strict in his sensual life etc. The Āḍhya—the lord among the gṛhasthas is interested in receiving all guests, given to a luxurious life, interested in the festivals of temples, and one who performs sacrifices once in the festivals of temples, and one who performs sacrifices once in a while. The Ācārya is the one who is well-versed in Veda and Tantra. He performs sacrifices for others and teaches them in the lore-besides doing daily worship. He is a Vaikhānasa—a Tantri and Guru. The Vaikhānasa should not eat food with salt, should explain Śāstraic texts. He can have wife and children, though he must lead a very pious life lying in plain ground or on a spread of an antelope. He should worship three times a day and take bath thrice. He should always chant mantras and eat only roots and fruits. He should eat quietly and lead a life of piety. He could collect alms for livelihood with the permission of his preceptor. His food habits, family life and religious life should be exemplary in general.

(30) The meditation on the god.

Now I shall briefly narrate the Yoga called Bhāgavata. It should be practised by the devotee who leads a pious life. He should control his sense organs. He should follow the tenets of the sect to which he belongs and always be engaged in the chanting of mantras.

For attaining yogic trance one should go to a secluded place where absolute silence is felt. The man who desires yogic life should perform the worship of Hari and then assume the particular Yogic pose for meditation. He should not seek result but wait for the favourable result which accrue naturally.

The enemies of such a person are destroyed and his prosperity increases naturally. His life is prolonged and he does not feel troubles of any kind. People praise such a man and thieves do not even appraoch him. Devotion to Viṣṇu will naturally come to his mind and he will reap this benefit in every birth. Hence people should try to increase their devotion every day. Devotion leads him to a virtuous path. His mind naturally becomes pure. Once the mind is free attachments of various kinds disappear. Knowledge is illumined.

The intelligent one should not feel proud. He should not hope to gain fame in worshipping the god. One should go to a temple and holy ghats with a feeling of god and should proceed alone.

The final goal is of course, liberation. Other states are not permanent. There can be impediments to meditation and on such occastions one should hold a philosophical outlook and be patient.

The vital airs which are five should be thought of as possessing various colours. Prāṇa is of the colour of Kāśa flower which is white. Apāna is red and Vyāna is like lightning. Udāna is like the jasmine flowers. Samāna is crystal clear. These five vital airs are to be controlled properly. There are six ancillaries for meditation like Prāṇāyāma, Pratyāhāra, Dhāraṇā, Takra, Samādhi, and Dhyāna. These should be practised carefully. Each of these consists of details. Knowledge is most important and one should practise Yoga by all means to attain the final goal.

Conclusion

Thus I have narrated the Viṣṇusaṃhitā which I heard from the mouth of Viṣṇu long before. This is the ultimate knowledge, and msot favourable to humanity. This I have imparted to you. You should not reveal it to any one who is not interested in it or one who has a haughty disposition. It is to be imparted to a Brahmacārin, who is eager to learn it. It should not be given to one who does not perform vows or without devotion to god. What is well protected is favourable and what is reavled without purpose is lost.

He who learns it is absolved of his sins. Hence devotees should learn it and hear it. Copied in book it should be worshipped in a holy place within the house and even thieves do not dare to enter houses. Hence for the prosperity of the hosue keeping of this book is essential.

Viṣṇusaṃhitā has pointed out the use of different Mantras and their efficacies which can be enumerated as follows :[1]

"Mantras are invoked for (1) Secondary mukti (liberation) (2) Worship of the Manifested god (3) Worship of Devatas (4) Communication with Devatas (5) Acquisition of Super-human powers (6) Feeding Pitṛs and Devatas (7) Communication with Ghosts and Upadevatas (8) Warding off evil influence (9) Exorcizing Devils (10) Cure of diseases (11) Preparing curative water (12) Doing injury to plants, animals and men (13) Eliminating poison from the animal body (14) Influencing other's thoughts and actions (15) Bringing men, beasts, Upadevas and Ghosts under control (16) Purification of the human body by ceremonies called Samskāras etc.

It is with the above mentioned purposes in mind that a Sādhaka usually performs the Tantrika rites.

The authority of Viṣṇusaṁhitā

That Viṣṇusaṁhitā was held in great authority is testified by the fact that almost all topics dealt with in it are to be seen in epitomised version in the Tantrasamuccaya of Nārāyaṇa which is the most popular work in the field used by the practising priest. The various prescriptions of the author of the Saṁhitā are scrupulously followed by the author of the popular treatise. Though he does not admit in so many words since the nature of his epitomisation afforded no occasion, his son Śaṅkara who has composed the Vimarśinī commentary has profusely quoted from the Saṃhitā to substantiate the instructions of his father. Since this later composition became very popular as a household text or guide among the practitioners of the system other treatises on Tantra in Kerala gradually went out of vogue. This fate has adversely affected Viṣṇusaṃhitā also to some extent. But it deserves to be kept and practised in every house as ordained by the author in his concluding stanza :

तस्मात् सर्वप्रयत्नेन गृहे सततमर्चयेत्।
स्थापयेत् गोपयेच्चात्र वर्धते श्रीरचञ्चला।।

1. Principles of Tantra, ed. Arthur Avalon, Introduction by B.K. Majumdar, p. 405.

Bhavatrāta

There are certain great preceptors about whom one knows only by the tradition kept up by their successors and disciples rather than by their contributions to the field. Among such preceptors in the field of Tantra we have some information handed down by their ancestral disciples and notable among them is Bhavatrāta, the grandfather of Ravi, the famous author of Prayogamañjarī.

E.V. Raman Namputiri in his introduction the edition of Tantrasamuccaya in Malayalam script has contributed an claborate introduction which in fact traces the history of the Tantra literature in Kerala.[1]

He has postulated a chronology of writers who preceded the author of Tantrasamuccaya as follows : Śrī Śaṅkara, Bhavatrāta, Ravi, Īśānaśivaguru, Vilvamangalam, Trivikrama, Nārāyaṇācārya, Rāghavānanda, Mādhava and Vāsudeva. He coniders these authors as forming array of medieval writers on Tantra before the advent of Cennas Nārāyaṇan Namputiri. Among the writers mentioned here Śaṅkara is the author of Prapañcasāra; Bhavatrāta is the grandfather of Ravi, the author of Prayogamañjarī.

As present the only source of information of Bhavatrāta is the references of his grand-son contained in his monumental treatse on Tantra.

The following stanzas occurring at the end of Prayogamañjarī may be examined in this connection.

भक्त्या पदाम्बुजसमर्पितया स्मरारे-
स्त्रैलोक्यसृष्टिविलयस्थितिकारणस्य ।
आराधितस्य सुचिरेण गुरोः प्रसाद्-
लाभेन च क्षपितविश्वमनोमलेन ।।
शिवपुरसद्ग्रामभुवा विध्यर्पितसोमपानशुद्धेन ।
काश्यपगोत्रप्रभुणा माठरकुलाब्जवनहंसेन ।।

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1. E.V. Raman Namputiri, Trivandrum Malayalam Series No. 68. Introduction, p. 89.

चम्पातटाकमनोहरतीरारामस्थशास्तृगुप्तेन।
प्रथितभवत्रातकुलध्वजभूतेनाष्टमूर्तिभुवा।।
रविणा हरपदाब्जभृङ्गेण रचिता कृतिः।
प्रयोगमञ्जरी नाम संक्षेपकुसुमोज्ज्वला।।

From these stanzas we could learn that Ravi was the son of Aṣṭamūrti who considers himself as the flagstaff of the Bhavatrāta family. The nativity is expressed of the term Śivapura identified with Chowara. The members of the family were the dvotees of god Śāstā enshrined in the Cemparak-kulangara shrine located gint there miles from the present mankara Railway station in the Northern district of Kerala. Bhavatrāta was a predecessor in the family where his father Aṣṭamūrti was born.

Trivikrama the son of Nārāyaṇa (c. 15th century AD.) identifies Māṭharakula with the family of Koṭumanta in Cokira (Sukapura).[1]

Bhavatrāta the grandfather is to be assigned to the latter part of the ninth or first part of the tenth century. The term 'prathitabhavatrātakula' is indicative of the stature of Bhavatrāta as an authority. It is quite possible that the grandfather imparted education to his scion who refers to this fact by the term 'guroḥ prasādaḥ'—blessing of the preceptor.

It is not certain whether the preceptor has composed any work in this field.

Vāsudevan Nampūtiri the author of Rahasyagopālatantracintamaṇi has given the name of Bhavatrāta as a predecessor of Ravi. The reference is as follows.[2]

भवत्रातगुरोः पादनखचन्द्रान् प्रणौम्यहम्।
येषां प्रसादतः कार्ष्णी ज्योत्स्ना भुवि विराजते।।

I bow before the moon that is the nail of Bhavatrāta—the great preceptor by whose blessing the dark effulgence of lord Kṛṣṇa sheds light on the world.

The fact that he is mentioned among a galaxy of preceptors speaks for his authority in the world of Tantras.

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1. Ullūr S. Parameswara Iyer, Kerala Sahityacaritram (KSC), Vol. I, p. 171.
2. E.V. Raman Namputiri, op.cit., p. 88, M.T. 3430 d.

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Prayogamañjarī of Ravi

Manuscript libraries in Kerala are in possession of a large number of manuscripts of the important Tantric manual Prayogamañjarī. Kerala University collections alone contain not less than 22 of them and there are a few which include its commentary also. The popularity and authority of the work are concluded by the numerous references and quotations in other texts on Tantras an well as their commentary. It is a matter of regret that the editors of this library did not show sufficient interest in its publications. The present writer could gather information on the basis of a Devanagari transcript prepared long ago.[1] Much later the text alone was published through the journal of Ravivarma Sanskrit Granthāvali, Sanskrit College, Tripunithura by the editor C.K. Raman Nambiar, Professor of Nyāya, though he could not issue it in the form of a book for reasons unknown.[2] Aproper critical edition with commentary is a desideratum.

Among the Tāntrika works produced in Kerala, the Prayogamañjarī often referred to simply as Mañjarī is one of the earliest and most important compendiums. Later writers like Īśānaśivaguru and others have heavily drawn materials from it and considered it as most authoritative. The work is conceived as a manual for the practical use of Namputiri Brahmins who are enjoined to perform rituals in Kerala temples.

The author of this important work is a Namputiri Brahmin scholar Ravi. Since the work remains unpublished (in book form) a perusal of the verses occurring at the beginning and the end of the text is useful to get further information on the author, his parentage, native place and such other details. The following information is gathered from a manuscript preserved in the Trivandrum Manuscripts Library. The Prayogamañjarī begins as follows :

1. Transcript No. 20 of Kerala University Manuscripts Library, Trivandrum.
2. Ed. C.K. Raman Nambiar, Ravivarma Samskṛta Granthāvali, Sanskrit College, Tripunithura, 1953-54 (Printed at Mangalodayam Press, Trichur).

बुद्धेरात्मभुवोप्यभूमिमलं यत्तत्त्वमाहुर्बुधा
भेदो यस्य जगन्मयस्य बहुधाप्यौपाधिको लक्ष्यते।
देहैः स्वापचितिक्रमानभिदधे मन्त्रात्मभिः श्रेयसे
यो वा देहभृतां हिमालयसुतानाथाय तस्मै नमः।।
जनयतु हृदि सौख्यं वस्तुहिनकरलाविभूषणो देवः।
यस्य जगत्रयमखिलं धाम्नः कलयापि निर्व्यूढम्।।
येभ्यः प्रणामविधिभिः सकृदप्युपात्तै-
स्संसारसागरतरंङ्गनिमज्जमानाः ।
ध्वस्तान्धकारमनसो मनुजास्तरन्ति
तेभ्यो नमोऽस्तु नियतं गुरुपादुकेभ्यः।।
ज्ञानाग्निदग्धदुरितैर्विषयप्रमुक्तै-
र्मूध्र्ना धृता सकलयोगिभिरादरेण।
ये सर्वलोकमहिता मनसः प्रसादं
पुष्णन्तु ते गुरुपदाम्बुजपांसवो वः।।
उद्दामता न वचसो न च कौशलं मे
बुद्धेः शिवस्य न च बोद्धुमलं हि तत्त्वम्।
हास्यो भवामि करणेन निबन्धनस्य
स्पष्टं तथापि खलु चोदयतीव भक्तिः।।
दुर्ज्ञेयानि बहूनि मन्दमतिभिस्तन्त्राणि गौरीपते-
रुद्गीर्णानि मुखाम्बुजादविकलास्त्वेकत्र तेषां क्रियाः।
नोक्तास्तेन शिवागमांश्च सकलानुद्वीक्ष्य तास्ताः क्रियाः
संक्षिप्य प्रवदामि याश्च विहिता लिङ्गप्रतिष्ठाविधौ।।

अवचित्य यथाश्रुतं क्रिया-
क्रममात्रं शुकवन्मयोच्यते।
कृततत्त्वविनिर्णयस्तु यः
प्रयुनक्त्यस्य यथोपयुज्यते।।

The first two stanzas are in praise of Śiva the tutelary deity of the author. The God is referred to as Pārvatīnātha and Candraśekhara in the verses. In the next two verses the author pays obeisance to the feet of the preceptor since it is he who removed the darkness of ignorance. Further the dust from those feet could bestow happiness to one and all and even the Yogins consider it as sacred. In the fifth stanza, the author expresses his humble atitude and claims that it is his devotion to God that prompted him to compose the treatise rather than his ability to comprehend the subtle principles of Śaivism. The next verse indicates his purpose. There are so many works on Śaivāgamas, all of which could not be perused by a follower. The rituals differ and there is no compendium where all are arranged in

their proper sequence. Hence the intention is to summarise them and to explain the rituals for the installation of the sacred idol. The last stanza states that the author has only scrupulously repeated like a parrot what has been prescribed in the Āgamas. It is upto the followers to put them into practice. The work comes to an end with the following verses which give some useful information.

सर्वाणि शास्त्राणि निरीक्ष्य तेभ्यः
सारं समुद्धृत्य यथाक्रमेण।
प्रोक्ता प्रतिष्ठा सकलाङ्गयुक्ता
संक्षेपतः सद्भिरतीव रक्ष्या।।
भक्त्या पदाम्बुजसमर्पितया स्मरारे-
स्त्रैलोक्यसृष्टिविलयस्थितिकारणस्य।
आराधितस्य सुचिरेण गुरोः प्रसाद-
लाभेन च क्षपितविश्वमनोमलेन।।
शिवपुरसद्ग्रामभुवा विध्यर्पितसोमपानशुद्धेन।
काश्यपगोत्रप्रभुणा माठरकुलाब्जवनहंसेन।।
चम्पातटाकमनोहरतीरारामस्थशास्तृगुप्तेन।
प्रथितभवत्रातकुलध्वजभूतेनाष्टमूर्तिभुवा।।
रविणा हरपदाब्जभृङ्गेण रचिता कृतिः।
प्रयोगमञ्जरी नाम संक्षेपकुसुमोज्ज्वला।।
सारार्थविन्यासमधुस्रवन्ती
विचित्रवृत्तच्छदसंप्रदीप्ता।
प्रयोगमञ्जर्यवतंसभूमौ
सतां नवेयं पदमादधातु।।
इति प्रयोगमञ्जर्यां जीर्णोद्धारविधिरेकविंशः पटलः।
समाप्ता चेयं प्रयोगमञ्जरी।।

These concluding stanzas provide interesting infor-mation on the authorship of the work as well as the parentage of the writer. In the first stanza the author admits that he has made use of numerous works from which he has taken the essential aspects for the installation of idols. Then he observes that it is the blessing of the preceptors that stood him in good stead and gave clarity to his mind. He further informs that he has purified himself by drinking the Soma juice after the proper conduct of the sacrificial rites. Further he belonged to the Kāśyapagotra and was born in the Māṭharakula. He got protection at the benevolent hands of God Śāstā consecrated at the temple located at Cempātaṭākatīrārāma iden-tified with the present Cemparakulangara shrine which is just three miles north of Mankara

Railway station in the Northern district of Kearla.[1] Bhavatrāta was a predecessor in the family where his father Aṣṭamūrti was born. Ravi, the son of Aṣṭamūrti is a devotee of Hara (Śiva) and his Prayogamañjarī is like a bunch of the choicest flowers. The author hopes that this boquet oozing the honey of the essence and set in a beautiful pattern may decorate the earlobes of the noble minded people.

The date of the author of the Prayogamañjarī can be tentatively fixed as between 10th and 11th centuries AD., since Īśānaśivagurudeva has quoted profusely from the work. Trivikrama, the son of Nārāyaṇa, assigned to the 15th century A.D., has composed a detailed commentary on the work of Ravi. The commentary is designated as Pradyota.

The Prayogamañjarī is divided into 21 Paṭalas.[2] The subject matter dealt with in this manual can be indicated in order as follows : Ācāryaparigraha, Bhūparigraha, Vāstuyāga, Iṣṭakādhāna, Garbhādhāna, Prāsādalakṣaṇa, Śilālakṣaṇa, Liṅgalakṣaṇa, Dīkṣā,[3] Aṅkura, Jalādhivāsana, Rakṣoghnavāstu, Liṅgaśuddhi, Adhivāsana, Pratiṣṭhā, Arcanā, Caturthadivasasnapana, Utsava, Tīrthasnānavidhi, Snāna, and Jīrṇoddhāravidhi.

From this it may be seen that the treatise is very comprehensive in that it deals with almost all items connected with the temple such as; the selection of preceptor, the possession of the site for the building of the temple, ceremonies to purify the site, laying of bricks for the basement, construction of the sanctum sanctorum wherein the image of the deity is to be installed for worship, styles and types of temples, varieties of granite, specifications of the idol, vows of the preceptor, sowing of the seeds to test the fertility of the land, placing of the idol in holy water, rites for destroying evil effects, purification of the idol with different materials, preliminary purification before the installation, the ceremony of installation, ritualistic worship, bathing of the idol on the fourth day, festivals, dipping of the idol in holy ghats, ceremonial bath and the rules for the renovation of the shrine when they become dilapidated in course of time.

It may be noted that the treatment is general and not in connection with any particular deity as in the case of some later Tāntrika works. The intention of the author is to provide a general outline which can be practised

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1. V. Rajarajavarma Raja, Keralīyasamskṛtasāhiyacaritram, Vol. II, p. 594. (He conjectures that the term 'Māṭhara' could be a Sanskritised form of 'Māṭāyi' in Malayalam. Another suggestion is that present 'Māmaṇṇu' could be derived from "Māṭharamaṇṇu".
2. Ullur S. Parameswarea Iyer, Keralasahityacaritam, Vol. I, p. 171.
3. See Sankararama Sarma, Dīkṣāvidhi in Prayogamañjarī—A study, unpublished M. Phil. dissertation, Dept. of Sanskrit, Kerala University, 2001.

with minor variations in the case of the different deities. Any attempt to deal with the numerous rituals of each and every deity will be a futile effort since the deities and their attendant are too many. The author has pointed out this in the following stanzas :

एषां भृत्यगणाश्शतं शतमथ प्रत्येकमेषां पुन-
भृंत्यास्सन्ति सहस्त्रमेवमयुतं तेषां च तेषामपि।
लक्षं कोटिगुणास्तथैव च पुनस्तेषां च तेषां पुन-
र्भृत्या भूतगणास्तथापरिमिता वक्तुं न शक्नोमि तान्।।
एते भूतगणा वसन्ति विविधाः शून्यालये चत्वरे
शून्यग्रामसुरालयेषु नगरे शून्ये च चैत्यद्रुमे।
बाधन्ते व्रणपीडितांश्च कृपणान् दुष्टात्मनो व्याधितान्
तेभ्यस्तत्र बलिप्रदानममितं नित्यं क्रमात् कारयेत्।।
एषां दिशासु विदिशासु विधाय पूजा-
मासाद्य बाह्यनिहितं बलिपीठमुच्चैः।
मन्त्रैरमीभिरभितो विकिरेद्दिशासु
पीठस्य बाह्यभुवि तत्र बलिं क्रमेण।।

Hence the author notes that Bhūtas are installed to protect the shrine. They are numerous and could not be counted. In the second stanza the places assigned to them are mentioned while in the third the mode of offering oblations to these minor deities is explained. The number of deities in the Hindu pantheon being unlimited, the author has rightly chosen to describe the general principles alone which apply to most of them. The work of Ravi is considered as monumental in the field of the Tantra literature in Kerala. Almost all later writers are indebted to him in one way or other, and are seen quoting from him.

Contents

As already indicated the work is divided into 21 Patalas. The total number of stanzas composed in various metres comes to 1227. The shortest section is the fourth Paṭala which contains only 12 verses as also the twelfth having an equal number. The biggest section in the fwentieth Paṭala which contains 161 stanzas.

Chapter headings are given in stanzas eight to ten of the first Paṭala, as follows :

आचार्यलक्षणविधिं वसुधापरीक्षां
तस्याश्च शुद्धिमवनेरथ वास्तुयागम्।
प्रासादलक्षणमथ प्रथमेष्टकाञ्च
गर्भं शिलाञ्च शिवलिङ्गविधौ प्रशस्ताम्।। ८।।

लिङ्गस्य लक्षणविधिं यजमानदीक्षां
बीजाङ्कुराणि बलिकर्म जलाधिवासम्।
लिङ्गस्य शुद्धिमधिवासनमीड्यरत्न-
न्यासं यथोक्तशिवलिङ्गमहाप्रतिष्ठाम्।। 9।।
पूजां चतुर्थदिवसस्नपनोत्सवौ च
तीर्थाभिषेकगमनं स्नपनञ्च पश्चात्।
जीर्णोद्धृतिञ्च सकलानि शिवागमेषु
प्रोक्तान्यमूनि कथयामि समासतोऽहम्।। 10।।

In the opening stanzas of the work the author has revealed that he was a devotee of Śiva whom he has referred to as 'Himālayasutānātha' (husband of the dauther of Himalaya-Pārvatī), Again the reference 'tuhinakarakalā vibhūṣaṇo devaḥ' (the god who adorns the crescent as on ornament). Then the term 'smarāri' also occurs in another stanza at the end of the work. Hence it is only natural for him to illustrate the building of a Śiva temple. The very first stanza of the second Paṭala is to the point.

आचार्यः शिवमन्दिरं सुकुशलैः सम्प्रार्थितं कारयेद्
कर्ता शिल्पिभिरादरेण विधिवच्छास्त्रोक्तमार्गान्वितम्।
पूर्वं तत्र परीक्ष्य भूमिमसकृत् कृष्टान्तुतां रोधयेत्।
संक्षेपेण वदामि लक्षणमहं भूमिश्च शास्त्रोदितम्।।

In the following stanzas also the terms like the following occur :

(1) शिवनिलयविधौ क्षिप्तबीजप्ररोहा।
(2) शिवनिलयविधौ निन्दिता शर्कराख्या।
(3) शिवालयविधौ कीटाकुला निन्दिता।
(4) शिवालयविधौ धूम्रा मही वर्जिता।
(5) स्थानं कुर्यां कपर्दिनः।

These references are suggestive of the great devotion of the author to his tutelary deity.

In the sixth Paṭala the details to locate the minor shrines within the temple campus are given. In two stanzas the locations are indicated as follows :

मध्ये ब्रह्मगृहं पुरादिषु भवेद्दूरे च लक्ष्मीगृहं
तस्मिन् वैश्रवणस्य भास्करगृहं पूर्वे च कृष्णालयम्।
वह्नौ वह्निगृहं च मातृभवनं याम्ये यमस्यालयं
नैरृत्यां पितृशास्तृधाम विहितं तत्रैव कालीगृहम्।।
पाश्चात्यं वरुणालयं निजदिशिख्यातञ्च वायोर्गृहं
तस्मिन् विन्ध्यनिवासिनीनिलयनं शस्तं पुनश्चोत्तरे।

दैत्यानामपि षण्मुखस्य भवनं तस्मिन् पिशाचालयं
सोमस्यापि गृहं शिवालयमभूदीशानदिक् संस्थितम्।।

It is stated that there are 45 types of temples found mentioned in Śaivāgamas. But people could not afford many of them due to paucity of stones and material. Hence there is no purpose served in giving details of all such possible structures. It is better to limit the attention to a few types that could be built. Once the temple is built then the search for the rock to make the idol is to be begun. Once the stone is chosen it may be taken to the locality after washing it properly. The eighth Paṭala gives classification and ones of the stone into masculine, feminine and neuter which are to be used respectively for the idol, pedestal and platforms.

पुंसा लिङ्गमथ प्रकल्प्य विधिवत् पीठं स्त्रिया कल्पयेद्।
भूयः पादशिलां नपुंसकशिलाक्लृप्तां क्रमात्कल्पयेत्।।
गम्भीरध्वनिनान्विता च सुदृढा गुर्वी च लोहोपमा।
पृथ्वी पिप्पलपत्रसन्निभतला श्लिष्टा शिला सा पुमान्।।

Once the idol is made efforts should be made to install it on an auspicious day. After the proper installation and bathing steps be taken to conduct the festival. For this the necessary rites like Aṅkurārpaṇa etc., art to be performed. All the rites are narrated with reference to Śiva. There should be annual festivals on fixed time. It could be in the months of Māgha or Vaiśakha.

प्रत्यब्दमुत्सविधिं नियतं प्रकुर्यात्
षण्मासमन्तकरिपोरथ सप्तरात्रम्।
आर्द्रावसानमभिकल्प्य च मार्गशीर्षे
पुष्यान्तमुत्सवममित्रजयाय पुष्ये।।

Procession in connection with the festival should be attractive. Celestial damsels should accompany the god fanning cāmaras—

रम्याश्चामरचारुचञ्चलकराः सम्भूषिता भूषणै-
र्गायन्त्यो मधुरस्वराश्च परितो देवस्य दिव्याङ्गनाः।।

There should be the accompaniment of musical instruments.

भेरीमद्दलशङ्खतालपणवैस्त्वक्सारतूर्योत्थितैः
वीणाकाहलवल्लरीसमुदितैरुच्चैर्जनानामपि।।

Dancing girls should move in front of the procession dancing and singing.

उत्तुङ्गस्तनभारनम्रवपुषो दिव्याङ्गनाः कोमलाः
कुर्युर्नृत्तमतिप्रमोदविवशा भक्ताश्च तस्याग्रतः।

सेवन्तां कलनिस्वनाः श्रुतिसुखैर्गानैश्च गन्धर्विणः
क्रीडन्तो बहुधा परे च पुरतो गच्छन्तु तत्प्रीतये।।

Offerings to Bhūtas is an important item of the festival. There are tousands of Bhūtas demanding oblations. This moment is auspicious.

ये नृत्यन्ति बलिप्रदानसमये ये वा नमस्यन्ति तं
ये वा प्रीतियुताः स्तुवन्ति च शिवं गायन्ति ये वा पुनः।
ते सर्वे गतकल्मषास्सुकृतिनस्त्यक्त्वा वपुर्मानुषं
दिव्येनातिमनोहरेण वपुषा यास्यन्ति रुद्रालयम्।।

Such is the benefit of the devotees who worship the god during the time of oblations to attendant deities of Śiva.

Nineteenth Paṭala describes the ceremony of bath. For the procession there should be the accompaniment of musical instruments, well-decorated men, women and courtesans. After the ceremonial bath the idol should be taken back to the temple in procession. Potfuls of sanctified water should be used to bathe the idol once it is taken inside the sanctum. The twentyfirst Paṭala deals with the renovations of the shrine. If the super structure is to to be renovated the idol should be taken out from the sanctum and be placed in a nearby temporary shrine. Renovation is needed afresh due to several reasons like breaking of walls, burning of roof, shaking or breaking of idols etc.

जीर्णोद्धारविधिं वदामि शिथिले जीर्णेऽथ दग्धेऽथवा
प्रासादे स्फुटिते विपर्ययगते लिङ्गेऽथवा चोभये।
ऐशान्यां दिशि तस्य गेहमभितः कृत्वा नवं मन्दिरं
तत्पार्श्वे चतुरश्रकं च पुरतः कुर्यात् पुनर्मण्डपम्।।

After the renovation is completed the idol is to be installed back in the sanctum. The divinity is to be recharged into the idol. The god to be meditated is brilliant like the sun, wearing red clothes possessing three eyes, five faces and ten arms and appearing as a fearsome deity. His hands should hold the different weapons in a particular order. The hair shall be red brown in colour serpents should be roaring about his limbs vomitting the fire of poison. The description of the god is given in two verses.

कल्पान्तार्कसहस्रसन्निभतनुं रक्ताम्बरोद्भासितं
रक्ताक्षित्रयदीप्तपञ्चवदनैर्दंष्ट्राकरालैर्युतम्।
भीमं लोकभयङ्करं पृथुतनुं व्यात्ताननं पङ्कजे
हेतीराजममुं भुजैश्च दशभिस्सम्भूषितं पूजयेत्।।
टङ्कञ्चर्मकपालचापभुजगान् वामेतरैर्बाहुभि-
श्शूलं खड्गहुताशबाणवरदानूर्ध्वाद्वहन्तं क्रमात्।

केशैराकपिलैर्युतं हरिरुचिश्मश्रुं समस्ताम्बर-
व्याप्तं भोगिगणैरलङ्कृततनुं वक्त्रोद्गमद्वह्निभिः ।।

The preceptor should meditate upon such form and offer worship befitting the form of the god. Oblation to demons and offering to Gaṇapati shall be made to bring auspiciousness. The preceptor is to be pleased, since he is to be identified with the god himself.

संसारार्णवतारणैकशरणं सन्तोषयेदादरा-
दाचार्यं वसुभिर्मनोभिलषितैर्नानाविधैरुन्नतैः ।
आचार्यः शिव एव मानुषमयीं मूर्तिं दधाति स्वयं
तत्प्रीत्यै न ददाति यत्र कुरुते यद्वा द्वयं तद् वृथा ।।

It is with these words that the treatise comes to an end.

Īśānaśivagurudevapaddhati of Īśānaśivaguru

The Tantrapaddhati also known as Īśānaśīvagurudevapaddhati[1] after the name of the author Īśānaśivagurudeva is an elaborate treatise of the magnitude of an encyclopaedia dealing with various aspects of Tantra. The treament is so elaborate that the work consists of nearly 18000 stanzas in various metres and divided into a total of 119 Paṭalas of varying length. The subject dealt with include the hymns on the various deities, japa, homa and other religious rites to derive benefits, the means of their attainment, properties of medicinal plants, science of magic, construction of temples, consecration of idols, modes of worship, festivals and allied topics.

General features of this class of literature can be specifled under four heads, viz., Jñāna or knowledge and its nature ; Yoga or the concentration of mind and the various means of attaining the same ; Kriyā or construction of temples and the consecration of idols in temples for worship and Caryā the religious rites, social institutions and observances.

Of the four divisions, emphasis is often laid on one or two branches according to the predilection of the people of various regions as in the case of Kerala where the divisions of Kriyā assume signficance. Strictly speaking the line of demarkation between the divisions is negligible.

The term Tantra is generally applied to a class of religious literature. To be specific the term Tantra stands for a system of doctrines, or a book. Āgama means tradition and Saṃhitā signifies, a collection of sacred texts. The distinction consists only in minor details. Accordingly, Āgamas may be considered as special class of works which propagate the worship of Śiva and Śakti. Works of a similar kind specially devoted to the sect of Viṣṇu are termed Saṃhitās. Tantras derive materials from both these classes of literature.[2]

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1. Īśānaśivagurudevapaddhati (in 4 vols). ed. T. Ganapati Sastri in Trivandrum Sanskrit Series 69, 72, 77, 83 in 1920, 1921, 1922 and 1925; Revised with an elaborate introduction by Dr. N.P. Unni, New Bharatiya Book Corporation, Delhi, 2006.
2. S.A.S. Sarma, Paddhati literature of the Śaivāgamas, EFEO, Pondicherry.

Mahamahopadhyaya Dr. T. Gaṇapati Sastri who edited the work Īśānaśivagurudevapaddhati for the first time deserves the gratitude of the world of scholars for bringing out this substantial contribution of Kerala to Tantric literature. The author of the monumental treatise is mentioned as Īśānagurudeva Miśra, a high-souled personage who attained all the mantric powers. The editor suggests that the author might be a native of Mithilā any of the adjoining countries. The suffix Miśra is found added to the name of the author in the colophon at the end of of the first Paṭala as follows :

इति श्रीमदीशानशिवगुरुदेवमिश्रविरचिते तन्त्रसारपद्धतौ वस्तुनिर्देशमातृ कोत्पत्तिनिर्णयो नाम प्रथमः पटलः।

In the preface to the second volume of the publication Gaṇapati Sastri quotes Haraprasada Sastri's views on the date and identity of Īśānaśivaguru. The author of the treatise, it is said belonged to the Mattamayur line of Śaiva saints of Dhara. The Trivandrum editor hold the view that the author of the Tantric treatise lived earlier to Bhoja. In other words he is of the opinion that even though manuscrips of the works were obtained from Kerala, the work is not a product of a Kerala author.

A Keralite Scholar

But later scholars who had the benefit of studying the work in detail hold that there is enough evidence in the text itself to show that Īśānaśivaguru must have been a Kerala writer. The details given in the text regarding Tantra and Mantra are used in the daily rituals in Kerala temples for centuries. The seventh and ninth Paṭalas of the work could be cited as examples. In these sections the rites of purification of materials used for rituals as well as mode of bathing are detailed. These too show affinity with the practice in Kerala. There are many other parallels which compel one to accept a Kerala authorship for the work. In the 50th Paṭala of the Kriyāpāda, the 343rd stanza refers to a particular musical instrument of Kerala called a Timilā as follows :

सङ्गीतनृत्तवादित्रैः शङ्खकाहलगोमुखैः।
तिमिलानकभेर्याद्यैर्निनदद्भिरनारतम्।।

Timilā is a kind of drum used in almost all temples of Kerala as one of the prominent musical instruments. Similarly in the 41st Paṭala of the Mantrapāda a famous Tantra work which also deals with the treatment of poison called Nārāyaṇiya is referred to as follows :

तेष्वादौ मतमाश्रित्य खड्गरावणचोदितम्।
नारायणीयोदितं च मार्गद्वयमिहोच्यते।।

The work is called Nārāyaṇīya since the author is one Nārāyaṇa most probably a Keralite scholar but the real title of of the work is Tantrasāra-saṅgraha.[1] But the most important reference is to Prayogamañjarī often simply referred to as Mañjarī. There are not less than twenty-five references to this important work on Tantra. Among the several Tantric works quoted in this treatise Prayogamañjarī by a Namputiri Brahmin called Ravi occupies a prominent position. Thus there is every reason to hold that the author must be a Keralite scholar.

Identity

Once it is established that the author is a Keralite the problem regarding his identity remains. Scholars have expressed different views in this respect.

Īśānaśīvaguru the author of the Tantra treatise is often identified with Īśānadeva the preceptor of Kṛṣṇalīlāśuka, the author of the famous Kṛṣṇakarṇāmṛta. Towards end of the first canto of the work the following stanza occurs :

ईशानदेवचरणाभरणेन नीली-
दामोदरस्थिरयशस्तबकोद्भवेन।
लीलाशुकेन रचितं तव देव कृष्ण-
कर्णामृतं वहतु कल्पशतान्तरेऽपि।।

The stanza makes it clear that the author of the stotra was Līlāśuka, that his parents were Dāmodara and Nīlī and that he was a disciple of Īśānadeva. This Īśānadeva is supposed to be author of Tantrapaddhati.[2] This again is referred to in the following stanzas quoted by the historian of Sanskrit literature from a manuscript.

आदित्यप्रज्ञपादानामादिकारुण्यभाजनम्।
ईशानदेव इत्यासीद् ईशानो मुनितेजसाम्।।
तयोरनुग्रहापाङ्गसङ्क्रान्तज्ञानसागराः ।
सागरा इव गम्भीरास्सन्ति धन्याः सहस्रशः।।
तयोरेव कृपापात्रं कृष्णलीलाशुको मुनिः।
यदाश्रमाङ्गणे नित्यं रमन्ते तन्त्रविस्तराः।।
तिलकं कुलपालीनां नीलीति निलयं श्रियाम्।
यमलं जनयाञ्चक्रे यं च कीर्तिं च शाश्वतीम्।।
यस्य दामोदरो नाम सविता सवितुस्समः।।

1. Ed. with commentary, Madras Government Oriental Series No. 15, Madras, 1950.
2. M. Krishnamachariar, A History of Classical Sanskrit Literature, Delhi, 1974, p. 334.

1. Prayogamañjarī

From these stanzas occuring in the Bālakṛṣṇastotra it is gathered that Īśāna was the preceptor of Kṛṣṇalīlāśuka. The parent's Prayogamañjarī often called Mañjarī is a very popular work on Tantra consisting of 21 Paṭalas summarising Śaivāgamas. It deals with the rites for renovation of damaged temples and consecration of the idols of the different deities. The author of this work was a Namputiri Brahmin called Ravi. His father was Aṣṭamūrti and the name of his grandfather has been given as Bhavatrāta. He belonged to Māṭhara family. Further it is revealed that his tulelary deity was śāstā of Cemparakkulangara. This information is supplied by the following stanzas occurring at the beginning of the work.

शिवपुरसद्ग्रामजुषा विध्यर्पितसोमपानशुद्धेन;
काश्यपगोत्रप्रभुणा माठरकुलाब्जवनहंसेन;
चम्पातीरतटाकारामस्थशास्तृगुप्तेन;
रविणा हरिपदाब्जभृङ्गेण रचिता कृतिः
प्रयोगमञ्जरी नाम संक्षेपकुसुमोज्ज्वला ।।

The fact that the work is a summary of Śaivāgamas is explained by the author as follows :

उद्दामता न वचसो न च कौतुकं मे
बुद्धेश्शिवस्य न च बोद्धुमलं हि तत्त्वम्।
हास्यो भवामि करणेन निबन्धनस्य
स्पष्टं तथापि खलु चोदयतीह भक्तिः।
दुर्ज्ञेयानि बहूनि मन्दमतिभिस्तन्त्राणि गौरीपते-
रुद्गीर्णानि मुखाम्बुजादविकलास्त्वेकत्र तेषां क्रियाः।
नोक्तास्तेन शिवागमांश्च निखिलानुद्वीक्ष्य तास्ताः क्रियाः
संक्षिप्य प्रवदामि याश्च विहिता लिङ्गप्रतिष्ठाविधौ।।

In the first stanza the author expresses his limitation and in the next he explains the nature of the work as an epitome of Tantras. The work is utilised by the Kerala priests very much and naturally manuscripts are available in several old families.

The author remains unpublished though it has been quoted by later writers profusely.

There is also an unpublished commentary on Prayogamañjari styled Pradyota. It is composed. by Trivikrama, the son of Nārāyaṇa. It is assigned to the 15th century A.D.

The Pradyota commentator has given some information about Ravi, the author of Prayogamañjarī. It seems that he has personally known the

author of Mañjarī. The village of the author given as Śivapura has been identified by the commentator as 'Cokira' in Kerala and known in later literature as Śukapura. Many early works are referred by the commentator in his treatise and it contains much historical information on ancient Kerala.

Names Nīlī and Dāmodara are corroborated by the reference in the Kṛṣṇakarṇāmṛta verse.

Ullur S. Parameswara Iyer, a historian of Kerala literature agrees with the above view and holds that the lines :

1. Īśānadevacararaṇābharaṇena and
2. Īśānadeva ityāsīd īśāno munitejasām

refer to the author of Tantrapaddhati. He is of the opinion that 'Īśāna' must be the real name and 'Śivagurudeva' may be a title given to him because of his proficiency in Śaivāgamas.[1]

V. Rajarajavarma Raja, another historian of Kerala Sanskrit literature disputes this identity. He points out that in the stanzas of Kṛṣṇalīlāśuka, the name of his preceptor, is mentioned as Īśānaśiva. But the author of Tantrapaddhati refers to himself as Īśānaśiva in the last lines of Mantrapāda and Yogapāda respectively as follows :

1. Atreśānaśivena narma ca yudhām jaitram ca sandarśitam.
2. Tāmīśānaśivobhyadhād suraguruḥ Siddhāntatā-paddhatim.

The colophons of various Paṭalas refer to the author as Īśānaśiva-gurudeva. According to the above-mentioned historian Īśānadeva mentioned by Kṛṣṇalīlāśuka and Īśānaśiva the author of the Tantra text must be different persons.[2] It is also pointed out that Vāsudeva, the author of Rahasyagopālatantracintāmaṇi must be referring to our author when he says :

Śrīgurūṇām śivādyānām praṇaumi caraṇāvalim.

The title of the text

The editor of the text has accepted the title of Īśāna-śivagurude-vapaddhati uniformly in all the four volumes. This title is relevant as upheld by several colophons seen at the end of various Paṭalas.

But a shorter title "Tantrapaddhati" seems to have been accepted by scholars based on the following stanza occuring in the first Paṭala of the text :

1. Keralasāhityacaritram, Trivandrum, 1957, Vol. I, pp. 172-173.
2. Keralīyasamskṛtasāhityacaritram, Vol. III, p. 552.

विस्तृतानि विशिष्टानि तन्त्राणि विविधान्यहम्।
यावत् सामर्थ्यमालोच्य करिष्ये तन्त्रपद्धतिम्।।

Here the word "Tantrapaddhati" suggests a general idea as 'the system of Tantras' and as such could not be real title of the work.

Yet another title is Tantrasārapaddhati or simply Tantrasāra which again describes the nature of the text. Another title is Siddhāntasāra, again supplied by colophon. See the following instances :

1. इति श्रीमदीशानशिवगुरुदेवमिश्रविरचिते तन्त्रसारपद्धतौ प्रथमः पटलः।
2. इति श्रीमदीशानशिवगुरुदेवपद्धतौ तन्त्रसारे द्वितीयः पटलः।
3. इति श्रीमदीशानशिवगुरुदेवपद्धतौ सिद्धान्तसारे चत्वारिंशः पटलः।

From these it is clear that the title 'Īśānaśivagurudeva-paddhati' stands for the system of practice formulated by Īśānaśivaguru. The other titles like Tantrasārapaddhati, Tantrasāra or Siddhāntasāra show the nature of the work as a short compendium taking materials from earlier authorities.

Authors and works quoted

The following authors are quoted by name : Āryabhaṭa, Gautama, Patañjali, Parāśara, Pitāmaha, Bodhāyana, Brahmaśambhu, Bhojarāja, Maya, Yājñavalkya, Rāmakaṇṭha, Varuṇa, Vasiṣṭha, Sadyojyotis and Somaśambhu.

The various works quoted by name are : Ajita, Uttaragārgya, Kālottara, Kālottaraṭīkā, Kiraṇa, Kūrma, Gautamīya, Candrajñāna, Tattvaprakāśa, Tattvasāgara, Tattvasiddhi, Devyā matam, Nāradīyam, Nārāyaṇīyam, Nyāya, Parā, Pingalamatam, Purāṇa, Pauruṣa, Pauṣkara, Pratiṣṭhāpaddhati, Pratiṣṭhāsamuccaya, Prapañcasāra, Prayogamañjarī, Brāhma, Bhagavadgītā, Bhojendrapaddhati, Mantravyākaraṇa, Makuṭottara, Mañjarī, Mataṅga, Mānendra, Mohaśūrottara, Yogaśivapaddhati, Yogānu śāsana, Ratnatraya, Lambita, Vātula, Vatulottara, Vijaya, Vīra, Vaiṣṇava, Śivadharma, Śivāgama, Śruti, Ṣaṭtrimśa-ttattvasiddhi, Ṣarvajñānasamudra, Sārddhatriśatika, Sānsānika, Skānda, Smṛti, Svacchandabhairava and Svāyambhuva.

2. Tattvaprakāśa

The Tattvaprakāṣa is a rare ancient work on the Śaiva system of philosophy divided into six sections called Paricchedas. The author of the work is king Bhojadeva. The work is cited as authority in the Śaivadarśana section of the Sarvadarśanasaṅgraha. There is a commentary on the work by a Keralite scholar named Śrīkumāra. The commentary styled Tātparyadīpikā gives adequate explanation of the text and cites a number of ancient authorities including the author of Īśānagurudevapaddhati. The work begins as follows :

चिद्घन एको व्यापी नित्यः सततोदितः प्रभुः शान्तः।
जयति जगदेकबीजं सर्वानुग्राहकः शम्भुः।।

The last stanza of the work mentions the name of the author as follows :

तत्वानामपि तत्वं येनाखिलमेव हेलया कथितम्।
श्रीभोजदेवनृपतिर्व्यधत्त तत्वप्रकाशं सः।।

In the first section the three principles of Paśu-pati-pāśa are discussed in detail. The second section is called Śuddhavinirṇaya. The third deals with Śuddhāśuddhavinirṇaya. The fourth section is devoted to Aśuddhavargavinirṇaya. The brief section which forms the fifth is styled Sāmānyavāda. The last and sixth is called Nivṛtti. The work provides a comprehensive account of the Śaiva philosophical system as found in the Śaivāgama, describing mainly the categories of Pati (the lord), Paśu (the beings) and Pāśa (the bonds). The author also seeks to explain the different kinds of metaphysical and other categories as accepted by the Śaiva philosophy. The most important category is Śiva who is regarded as consciousness; by which the Śaivas understand combined knowledge and action. In short, the work gives a good exposition of the cardinal tenets of the Śaiva philosophical system.

Śrīkumāra, the commentator has quoted profusely from ancient authorities in his exposition of the text of Bhoja. He begins the commetary as follows :

नमः शर्वाय देवाय कारणत्रयहेतवे।
निर्मलाय सदानन्दचित्स्वरूपाय शम्भवे।।
शक्तिं सदाशिवं चेशं नत्वा देवीं सरस्वतीम्।
तत्वप्रकाशतात्पर्यदीपिका क्रियते मया।।

In these lines the commentator has given the name of the commentary as Tātprayadīpikā. Towards the end of the treatise he eulogises Bhoja the author of the text in glowing terms and concludes the work as follows :

यस्याखिलं करतलामलकक्रमेण
देवस्य विस्फुरति चेतसि तत्त्वजातम्।
श्रीभोजदेवनृपतिः स शिवागमार्थ-
तत्त्वप्रकाशमसमानमिदं व्यधत्त।।
नमस्तस्मै भगवते भोजायाक्लिष्टकर्मणे।
शिवाय शिवभक्ताय शिवैकाहितचेतसे।।
तत्वप्रकाशव्याख्यानं भक्तिनिर्भरचेतसा।
अविज्ञाय कृतं यत्तु सन्तस्तत् क्षन्तुमर्हथ।।

In a colophon it is stated that Śrīkumāra the commentator is the son of

Śaṅkara of the Bhāradvājagotra. The work by Bhoja and the commentary there on are published as No. 68 in the Trivandrum Sanskrit Series by T. Ganapati Sastri in the year 1920.

3. Nārāyaṇīya

The work called Nārāyaṇīya is referred to by the author in the fortyfirst section of the treatise as follows :

अथ ग्रहचिकित्सात्र लिख्यते नातिविस्तृता।
तत्र बालचिकित्सायाः प्रकाशो बहुधा स्मृताः।।
तेष्वादौ मतमाश्रित्य खड्गरावणचोदितम्।
नारायणीयोदितं च मार्गद्वयमिहोच्यते।।

The work is also known as Viṣanārāyaṇīyam in Kerala. The name given by Nārāyaṇa, the author, is Tantrasāra-saṅgraha and it is published by Government Oriental Manuscripts Library, Madras in the year 1950. The work altogether consists of thirty two sections called Paṭalas. The treatise begins with the following stanzas.

श्रीवल्लभं महादेवं विहगानामपि प्रभुम्।
प्रणम्य शिरसा वन्दे गुरुन् लोकोपकारिणः।।
यावत्सामर्थ्यमस्माभिः सर्वलोकहितैषिभिः।
शिखायोगादितन्त्रेभ्यः क्रियते सारसङ्ग्रहः।।

From these stanzas it is clear that the work is only a compendium based on several authorities. The stanzas also justify the title Tantrasārasaṅgraha. Towards the end of the work the author informs us that he is a Keralite. He belonged to the village Śivapura on the banks of the river Nilā. Nārāyaṇa was his father and the name of his mother was Umā. He had a sister Gaurī and an uncle named Parameśwara. The last three stanzas of the work reveal that it consists of two thousand stanzas besides suggesting the competence of the author in the subject.

ग्रामो यस्य शिवास्पदं शिवपुरं श्लाध्यो निलातीरजो
नाथो मुण्डमुखालयस्य जनको नारायणो वेदवित्।
यस्योमा जननी पतिप्रियगुणा यस्यापि गौरी स्वसा
तत्तुल्यः परमेश्वरो शिवपरो यस्याभवन्मातुलः।।
नानाजातिक्रियाढ्यान् जगति बहुविधान् मन्त्रवादाननेकान्
आलोच्यालोच्य कर्माण्यभिमतमखिलं सारमादाय तेभ्यः।
तेन श्लोकैः सहस्रद्वितयपरिमितैस्तन्त्रमेतत् प्रणीतं
निष्पैशून्येन तन्त्रेष्वनिशमनिमिषेक्षेण नारायणेन।।

The last and final stanza of the work contains a Phalaśruti detailing

the scope and aim of the work besides enumerating the benefits conferred on the readers.

एतस्मिन् मन्त्रवादे भुवनहितकरे सर्वमन्त्रार्थकोशे
नाम्ना नारायणीये प्रचुरपरिचयः श्रद्धधानः पुमान् यः।
संप्राप्ताशेषकामः स भुवि चिरतरं कामचारी चरित्वा
दिव्यानिष्टांश्च भोगाननिमिषपतिवत् प्राप्नुयाद्दिव्यदेहः।।

The first ten Paṭalas are devoted to toxicology. In the next four the author has given an account of the subject of grahapīḍas; evil-effects of the planets, and the ways for getting over the ill-effects. This portion also deals with mental disease. The fifteenth and sixteenth sections deal with various painful bodily ailments and Tantrika treatment for them. The next three sections (17-19) enumerate the evil magic resorted to by mischievous persons to harm their enemies. The remedies for such acts are given here. The last thirteen chapters are devoted to Kāmika Karmas. In this portion the author has comprehensively compressed the Mantras and the devotional aspects of all the deities (with their ultimate effects) and their benevolent effects by reciting them.

It is almost definite that Īśānaśiva has drawn upon this work in dealing with toxicology in his compendium. A comparative study of the two works will make this evident. A single instance alone is cited here to show how he has drawn on his predecessor from Kerala. The thirtieth section of Tantrasārasaṅgraha deals with the treatment of animals like cow etc. It is entitled 'Gavādipaṭala'. The section begins with the treatment of cows as follows (vide p. 437 of the Madras edition).

हरिद्रा राजवृक्षत्वक् चिञ्चा लवणलोलिता।
पीता खारी जयेदाशु गवामुदरबृंहणम्।। 1।।
क्षीरे पिष्टं तिलं पाठा कार्पासदलसंयुतम्।
तक्रेण सहितं पीतं नाशयेद् गोविषूचिकाम्।। 2।।
सलिलं नारिकेलस्य खारीक्षीरं बलारसः।
चतुष्टयमिदं पानात् करीषास्त्रं हरेद् गवाम्।। 3।।
वचा लशुननिर्गुण्डी दीप्यकं सफणीतकम्।
खार्या कूष्माण्डपूया मे करीषे पाययेत् पशुम्।। 4।।
कूष्माण्डस्य फलानां यत्तेन क्षीरान्वितं रसम्।
जलार्द्रच्छगणोद्गारे पाययेत् तं पशुं बुधः।। 5।।
सहस्र रश्मिरादित्योऽग्निः ठठ।।
पत्रे लिखितमेतद्गाः आलयेत् कल्पितं गले।।

The fortyninth section of Īśānaśivagurudevapaddhati begins with the

treatment of cows. The author has taken his predecessor Nārāyaṇa as his authority. Based on the above stanzas he enumerates the ireatment to be given as follows :

आरग्वधत्वचा रात्रिं लोणं चिञ्चाफलं तथा।
शुक्ते पिष्ट्वा हरेत् पीतं गवामुदरबृंहणम्।। 1।।
क्षीरे पिष्ट्वा तिलान् पाठामूलं कार्पासपत्रयुक्।
पाययेद् गां तु गोतक्रे गोविषूचीं हरेत् क्षणात्।। 2।।
नालिकेरजलं क्षीरं काञ्जिकं च बलारसम्।
पीतं हन्यात् सरुधिरमतिसारकृतं गवाम्।। 3।।
फणीतकं च निर्गुण्डी दीप्यकं लशुनं वचाम्।
काञ्जिकं पाययेत् पूयश्लेष्माभेऽतिसृतौ तु गाम्।। 4।।
सहस्ररश्मिरादित्योऽग्निः ठठ।।
पत्रे मन्त्रं लिखित्वा गोरक्षायै कलयेद् गले।।

Similarly the entire section dealing with the treatment of animals is formulated on the basis of the earlier text by Nārāyaṇa.

4. Prapañcasāra

Another important work on Mantraśāstra called Prapañcasāra is quoted thrice in the course of the treatise. The following are the references.

प्रपञ्चसारे यथा यथोदग्गार्ग्यभाषितम्।
मातृकावर्णविततिर्विश्वमेतदिति स्फुटम्।।
प्रपञ्चसारकथिता यथावदिह संग्रहात्।
अत्रोद्ध्रियन्ते बीजानि बीजमन्त्राः समन्त्रकाः।।
प्रपञ्चादिषु यत् प्रोक्तं सामान्याचमनीयकम्।।

Prapañcasāra is a work on Mantraśāstra and it includes various topics so as to form an encyclopaedia within the thirty-six chapters. The authorship is attributed to the great Śaṅkarācāryā, the propounder of Advaita system of philosophy. The work is popular not only in Kerala but also in other parts of the country. It has been commented upon by various authoritative commentators. Subjects like the origin of sound, its power, purpose etc., are described in it since in Mantraśāstra, Akṣaras are important. The concept of Śabdabrahma is enumerated in the beginning of the text.

मूलाधारात् प्रथममुदितो यस्तु भावः पराख्यः
पश्चात् पश्यन्त्यथ हृदयगे बुद्धियुङ् मध्यमाख्या।
वक्त्रे वैखर्यथ रुरुदुषोरस्य जन्तोस्सुषुम्ना
बद्धस्तस्माद् भवति पवनप्रेरितो वर्णसङ्घः।।

In the above stanza the origin of sound from the Mūlādhāra and its gradual development through the various places of articulation are mentioned. The following verses occurring at the end of the text shed light on the content of the treatise.

देवानृषीनपि पितृनतिथींस्तथाग्नीन्
नित्योद्यतेन मनसा दिनशोऽर्चयेद्यः।
इष्टानवाप्य सकलानिह भोगजातान्
प्रेत्य प्रयाति परमं पदमादिपुंसः।।
इत्थं मूलप्रकृत्यक्षरविकृतिलिपि-
व्रातजात ग्रहर्क्ष-
नेत्राद्याबद्ध भूतेन्द्रियगुणरविच-
न्द्राग्निसंप्रोतरूपैः।
मन्त्रैस्तद् देवताभिर्मुनिभिरपि जप-
ध्यानहोमार्चनाभि-
स्तन्त्रेऽस्मिन् पञ्चभेदैरपि कमलज ते
दर्शितोऽयं प्रपञ्चः।

There are numerous commentaries on the work. They include : Tattvadīpikā of Nāgasvāmi, Pradīpa of Nārāyaṇa; Vijñānadyotinī of Trivikrama; Vivaraṇa of Padmapāda; Sam-bandhadipikā of Uttamabodha; Sāradīpinī of Satyānanda; Sārasaṅgraha of Nityānanda and some of anonymous authorship like Padārthadīpikā. Some of the commentators have mentioned the greatness of their original author. For instance, Uttamabodha the author of Sambandhadīpikā states :

दृष्ट्वा यो दिव्यदृष्ट्या कलियुगसमये
मन्दभाग्या मनुष्या-
स्तस्मात्तत्र प्रपञ्चस्सुरयजनविधि-
र्मत्कृतो निष्फलः स्यात्।
इत्याविर्भूय पृथ्व्यां पुनरपि कृतवान्
तन्त्रसारं गिरीशं
तं वन्दे शङ्कराख्यं महिततममनः-
प्रार्थनीयार्थभूतम्।।

In this stanza the author takes Śaṅkara to be an incarnation Śiva, the propounder of Āgamas.

, The following stanzas occurring at the end of the Vijñānodyotīnī commentary of Trivikrama bring out the worth of the text. They also give the name of the commentator, the term "Krāntatrilokāhvaya" standing for Trivikrama, the name of whose father being given as Nārāyaṇa.

वाग् यस्याखिलवेदशास्त्ररुचिरा
स्वात्मानुभूत्यूर्जिता
यस्यानन्दमयं मनो भगवतः
शान्तात्मनस्तस्य च।
शिष्यस्तेन कृतार्द्रपादकुलजो
नारायणस्यात्मज-
श्शम्भोः पादसरोजरेणुमधुपः
क्रान्तत्रिलोकाह्वयः॥
टीकेयं पुरुषार्थसाधनमहा-
तन्त्राब्धिनिर्मग्नधी-
जालोन्नीतमहार्थरत्ननिचयै-
र्निमत्सराणां सताम्
माला साधुकृतार्थबोधविलसद्
धीकामिनीमण्डना-
यैषां सर्वसुखावहाः सुमतयो
गृह्णन्त्विमं सूरयः॥

It is only natural that such an authoritative work like Prapañcasāra is drawn upon by Īśānaśiva, especially in dealing with the origin and development of sound in the first part of his treatise.

Versatility of the author

A close study of Īśānaśivagurudevapaddhati would reveal the versatility of the Kerala scholar who made a substantial contribution of the Tantric literature. He has referred to by name fifteen scholars whose works formed the basis of his own writings. The total number of works that he refers to is over sixty. These works belong to diverse fields of study like Tantra, Purāṇa, Jyotiṣa, Āyurveda, Kalpa, Dharmaśāstra, Smṛti literature, Yogaśāstra, Vyākaraṇa, Cchandas and Śaivāgamas.

The proficiency of the author in Śaivāgamas is really remarkable and he has quoted from a wide range of texts belonging to that realm of literature. A majority of works quoted by him belongs to Tantra and Āgama fields of study. But his attention is not confined to the ritualistic aspect of the temple. He has dealt with the architectural aspects too like a master architect referring to various styles like Nāgara, Drāviḍa and Vesara. In dealing with medicines, sorcery etc., his scope is rather limited. But then his treatment of classical metres is wonderful. He has introduced a good number of metres not met with in standard works on prosody. His source in this connection is not revealed, though he must have had some text before him.

He is not just a compiler. His poetic talent is obvious. The stanzas describing the various aspects of deities are remarkable for their poetic qualities and aesthetic sensibility. He is often influenced by poets like Kālidāsa and others in dealing with various portions.

An encyclopaedic work

The work is of an encyclopaedic nature giving short but reliable accounts of a wide range of topics. The author has collected his materials from authoritative sources. In dealing with the ritualistic aspects his practical experience has stood him in good stead. He is at home in dealing with the temple rituals of Kerala. His first hand knowledge of the daily rituals of Kerala temples and acquaintance with the modes of festivals have enhanced the value of the work considerably. The fact that he is quoted as an authority in later times by the authors of Tantric treatises shows the merit of his treatment of the subject which is of special interest to the lovers of Kerala culture.

A detailed study of the work would yield much hitherto unknown information on the Tantric and ritualistic aspects of Kerala temples. An attempt is made in the following pages to give a brief account of the contents of the work spread over 119 Paṭalas, so as to serve as an introduction.

A Paddhati type of treatise

Hemacandra defines the term 'Paddhati' as "granth-ārthabodhakagrantha"—a treatise purported to explain a text.

Bhaṭṭa Rāmakaṇṭha in his commentary on Sārdha triśatikālottara defines the Paddhati as :—"paddhatiḥ pratiśāstram vikṣiptasya śrutasya tatsāmarthyākṣiptasya ca mantratantrānuṣṭhānāya saṃkṣepāt krameṇābhidhānam, yajurvedādau yajñasūtrādivat."

For any scripture, a Paddhati is a text which enables the performance of the rituals (of that scripture) along with the mantras (that accompany them) by succinctly arranging in the order (of performance (i) The instructions explicitly stated but dispersed in various places and (ii) whatever these explicit statements imply. An example the Yajñasūtra in the case of Yajurveda.

The Śaiva literature mentions eighteen Paddhatikāras, which differs in the the different sources. They are (1) Ugrajyoti, (2) Sadyojyoti, (3) Rāmakaṇṭha, (4) Vaidyanātha, (Vidyākaṇṭha), (5) Nārāyaṇa (Nārāyaṇakaṇṭha), (6) Vibhūtikaṇṭha, (7) Śrīkaṇṭha, (8) Nīlakaṇṭha, (9) Somaśambhu, (10) Īśānaśambhu, (11) Hṛdayaśambhu, (12) Viriñci (Brahamśambhu), (13) Vairāgyaśiva, (14) Jñānaśambhu, (15) Trilocanaśiva (16) Varuṇaśiva, (17) Īśānaśiva and (18) Aghoraśambhu.

"Among the development of Śaiva literature from the 10th century on wards we see that Śaiva authors produced an array of Āgama commentaries (vṛttis), ritual manuals (Paddhatis) and philosophical treatises. The corpus of Paddhati texts, both ritually and philosophically followed in the path set forth by the Śaivāgamas. The Paddhati authors aspired to write simply, concisely and clearly and were inspired to set forth their system to distinguish the Śaivasiddhānta route prominently from the many paths prescribed by others. The Paddhatis had their task to clarify the views of the Śaivasiddhānta school and to refute the wrong views of others."[1]

Contents

Tantrapaddhati also known as Īśānaśivagurudevapaddhati is divided into four parts, namely, (1) Sāmānyapāda; (2) Mantrapāda, (3) Kriyāpāda and (4) Yogapāda. Of these, the first two form Pūrvārdha or the former half and the last two the Uttarārdha or the latter half. The work is divided into numerous sections called Paṭalas. The subjects dealt with include the hymns on the various deities; Japa; Homa and other religious rites to be carried on to please them and derive benefits; the means of their attainment; their application for averting the evil effects of poision; malicious plants and diseases; the use of medicines; the properties of medicinal herbs; the science of magic; the construction of temples; vimānas; consecration of idols; modes of worship; details of festivals and other allied topics. The treatment is so elaborate that the work consists of nearly 18,000 stanzas in various metres and divided into a total of 119 Paṭalas of varying length.

The first publication of the text by T. Ganpati Sastri is printed in four volumes. These volumes contain the four Pādas of the work in the following mode of arrangement.

Vol.	I.	Sāmānyapāda contains	1—14 Paṭalas
Vol.	II.	Mantrapāda contains	15—52 Paṭalas
Vol.	III.	Kriyāpāda contains	1—30 Paṭalas
Vol.	IV.	Kriyāpāda includes	31—64 Paṭalas and Yogapāda—3 Paṭalas.

In other words Sāmānyapāda consists of 14 Paṭalas; and Mantrapāda contains 38 Paṭalas. Thus the first part or Pūrvārdha of the treatise consists of a total of 14+38=52 Paṭalas. Kriyāpāda, the biggest of the four sections, consists of 64 Paṭalas while Yogapāda, the shortest contains only 3 chapters. Thus the second part or Uttarādha includes 64+3=67 Paṭalas. The whole

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1. S.A.S. Sarma, EFEO, Pondicherry, 'The Paddhati Literature of the Śaivāgamas (unpublished monograph)

work is thus planned into 119 well-divided sections. Each of the four Pādas is conceived as a separate unit by the author.

1. Sāmānyapāda

As already noticed this section is divided into 14 Paṭalas dealing with the general priciples of Tantraśāstra. This forms an introduction to the subjects dealt with in the following chapters.

(1) The first Paṭala or section begins with two benedictory stanzas eulogising various deities and the preceptor of the author. Then follows a short but poetic enumeration of the scope of the work detailing the various subjects dealt with in the treatise.

The author states that he is composing Tantrapaddhati after consulting a good number of authoriative works in the field. His treatise may be compared to Śruti since it requires no other literary aid to comprehend the meaning. It is like Bhogavatī the bed of Viṣṇu since it is clear, straight, neither too short nor too long, variegated and abounding in qualities. It is like a beautiful woman having embellishments and always resorted to by loving people. It is like Sañjīvanī, the divine elixir capable or restoring the dead to life since it contains the remedial measures for the affliction caused by poison, disease, evil magic, etc. It is like Daṇḍanīti—the system of judicature giving the various means to destroy the wicked. It is like the from of Viṣṇu since it extols the truth negating evils. It is like the autumnal season of Brahmā who is always surrounded by Mantras, gods and Kalpas. It is like a fortified place accessible only to those who are conversant with the route. It is like the age of Kali following Dvāpara after the passing of Dharmatanaya (Yudhiṣṭhira) to the heaven. It is like the ordinance of the creator providing different objects. It is like the divine power providing salvation through the means of knowledge. This idea is beautifully expressed in the following lines which form a good introduction to the whole work.

विस्तृतानि विशिष्टानि तन्त्राणि विविधान्यहम्।
यावत्सामर्थ्यमालोच्य करिष्ये तन्त्रपद्धतिम्।।
अनन्यतन्त्रसापेक्षास्वार्थसन्दोहसङ्गतिम्।
ऋद्धैर्विधानमन्त्रार्थैर्वेद्यां श्रुतिमिवापराम्।।
प्रसन्नां नातिकुटिलां नातिसंक्षेपविस्तराम्।
चित्रां बहुगुणां विष्णोः शय्यां भोगवतीमिव।।
विविधच्छन्दसं नानावृत्तालङ्कारवर्णकाम्।
सेव्यां कामिजनस्येष्टां ललितां प्रमदामिव।।
विषग्रहामयादीनां प्रशमोपायदर्शिनीम्।
मन्त्रबिम्बौषधिध्यानैर्विद्यां सञ्जीविनीमिव।।

असुहृन्निग्रहोच्चाटविद्वेषस्तम्भमोहनैः ।
उत्सादमारणोपायैर्दण्डनीतिमिवापराम् ॥
पूतनानरकारिष्टदमनादौ विचक्षणाम्।
सत्यभामासमालिष्टां यथा मूर्तिं मुरद्विषः॥
मनुभिर्बहुभिर्युक्तां दैवतैश्चापि तत्समम्।
कृतत्रेतादिकल्पैश्च शरदं ब्रह्मणो यथा॥
निजसङ्केतमार्गज्ञैरधिगम्यां पृथग्विधैः।
यन्त्रैर्दूरीकृतानर्थां दुर्गभूमिमिवापराम्॥
निर्गतद्वापरां धर्मतनयस्वर्गयोगतः।
कलिप्रसङ्गकटुकां कालस्येह गतिर्यथा॥
पादैश्चतुर्भिन्नात्यर्थं भिन्नार्थप्रसवैर्युताम्।
चतुर्युगक्रमायत्तां वैधसीमिव कल्पनाम्॥
एकामपि पृथग् लक्ष्यपूर्वार्धापरलक्षणाम्।
मूर्त्तिं विनायकस्येव गजवक्त्रां नराकृतिम्॥
महेन्द्रजालविज्ञानप्रपञ्चजननीं यथा।
सद्विदां प्रत्ययावेद्यां मुक्तिदां शक्तिमैश्वरीम्॥
मोक्षप्रसाधनीं तत्तत् क्रमावेद्यां त्रयीमिव॥

The author defines Mantra quoting the authority of a treatise called Ratnatraya as follows :

मननात् सर्वभूतानां त्राणात् संसारसागरात्।
मन्त्ररूपा हि तच्छक्तिर्मननत्राणधर्मिणी॥

According to the view the word Mantra connotes 'that which saves the beings from the cycle of birth and death once it is meditated upon'. The alphabet of the same is called 'Mātṛkā'. Mantra is of four types, viz., Bīja consisting of a single syllable; Bījamantra not exceeding ten syllables; Mantra consisting of less than twenty syllables and Mālāmantra having more than twenty syllables. The first three are effective respectively in childhood, youth, and old age while the last one is always effective.

Now the author deals with Svarādhikāra—the section for vowels used in mantras. They are produced from Śakti which becomes Bindu, Nāda and Rava. There are four stages for Bindu which are given in the reverse order as Vaikharī, Madhyamā, Paśyantī and Sūkṣmā, the last mentioned being produced from Kuṇḍalinī. From Śaktibīja sixteen vowels are produced which are called Kalās.

इत्थं षोडशधोत्पन्नाः स्वराख्याः शक्तिबीजतः।
शक्त्यङ्गत्वात् कलास्ते स्युरमृतांशुकलात्मकाः॥

Now the section for consonants is enunciated and they are enumerated as fifty.

इत्थं पञ्चाशदुत्पन्ना वर्णाः शक्तिप्रभेदतः।
कादयः पञ्चविंशार्णा यादयः शादयस्तथा।।

The next section is called Saṅketa dealing with some technical terms. According to the author everything in the universe is conceived in alphabets.

ब्रह्मादिस्तम्बपर्यन्तं मातृकायां व्यवस्थितम्।।

Fifty consonants represent fifty forms of Rudra, Praṇava is Śiva; the alpahbet 'ka' is Brahman; Akṣaras represent numbers when technically used; the names of the metres are many; tattvas are thirtysix etc. The author concludes the first Paṭala stating that Praṇava is like the seed of a big tree, from which the whole universe springs up.

शब्दब्रह्म यदेकमक्षरमजं चैतन्यमात्रं यतो
विश्वोत्पत्तिविनाशपालनविधौ नित्योत्थिता मूर्तयः।
यस्मादक्षरविग्रहा भगवती जाता स्वयं मातृका,
तच्छक्तं प्रणवाख्यबीजमखिलं न्यग्रोधबीजं विदुः।।

(2) The second Paṭala enumerates several concepts which are common to work on Tantra. There are sections, for the appreciation of the nature of Rudras, Rudraśakti; Viṣṇu-mūrtis Viṣṇuśaktis and herbs, each of them numbering fifty. Then follows the enumeration of thirty six kalās, sixteen Praṇavakalās, the palces of Lipinyāsa, Aṅka and Śuddhalipis. Various Nyāsas like Śrīkaṇṭha with Śaktī, Prapañca, Yāga, Samṛddhi, Kṣobhaṇī, Malinī, Vāgvādinī and Keśavā are given in detail. Sixteen Upacāras or modes of worship are then given followed by a detailed mode of worship of Lipis or alphabets in a Tantric diagram. The section concludes with a statement about the benefits accruing to the follower of the system.

In the course of the enumeration of these concepts the form of the goddess to be meditated upon is also provided. For instance, goddess Sarasvatī in Samṛddhinyāsa is to be conceived as follows :

मन्दारदामकलितेन्दुजटाकिरीटा,
सिन्दूररोचिरभिरामवपुस्त्रिनेत्रा।
कुन्दावदातवसनाङ्कुशपाशविद्या-
सन्दोहपङ्कजकरावतु भारती वः।।

The goddess conceived as Saṁkṣobhaṇi in a different way is represented as follows :

सिन्दूरारुणसुन्दराङ्गरुचिरा रक्ताम्बरालेपना,
मन्दारावृतकुन्तला स्मितमुखी गण्डोल्लसत् कुण्डला।
ध्येया स्याद् दधती करैः सरसिजं पाशाङ्कुशे पुस्तकं,
बिम्बोष्ठी मणिभूषणा भगवती संक्षोभणी भूतये।।

Similarly the different conceptions of the deities to be meditated upon are given in this section.

(3) The third Paṭala enumerates Svarodaya, Svaramūrti and Akṣaramūrti. Each of the vowels and consonants in a Tantric diagram is supposed to belong to a category like colour, etc. The author states that a Sādhaka without such knowledge is like a physician ignorant of the properties of medicinal herbs or like one trying to ride an elephant in rut without knowing its intoxicated state.

अविदितमनुवर्णप्रक्रियाकार्यरूपः
कथमिह फललिप्सुः तज्जपादौ प्रवृत्तः।
गणविषयविभागानौषधानामजानन्
कुभिषगिव चिकित्सालोलुपो बालिशोऽसौ।।
अविदितगजशिक्षश्चासृणिर्वाधिरोहे-
दविरलमदधाराः संस्रवन्तं गजेन्द्रम्।
अगणितपरिशुद्धिर्मन्त्रतत्वानभिज्ञः
स पतति खलु मूर्खो देशिकः साधको वा।।

The time of the origin of the sound is to be taken into account. Each of the syllables possesses a particular form and colour. This knowledge is to be imparted by the preceptor only to a worthy follower. This section is based on an earlier treatise called Tattvasāgara.

(4) The fourth Paṭala deals with the varieties of mantras which are threefold—masculine, feminine and neuter. The first variety ends with the word 'svāhā', the second concludes with the term 'namaḥ' and the third without these endings. This calssification is given by an authority called Gautama. The first variety is to be used is secrecy; the second in hypnotising people; and the third for other purposes. Another work called Mantravyākaraṇa also is drawn upon by our author to compile this section. He states :

मन्त्रास्त्रेधा स्त्रीपुमां सश्चषण्डाः स्वाहान्ता स्युर्योषितो ये नमोन्ताः।
ते षण्डाख्याः शिष्टमन्त्राः पुमांसः प्रोक्तं मन्त्रस्यावृतौ गौतमेन।।

एवं हि मातृकावर्णविवृतिः संप्रकीर्तिता।
गौतमीये यथा प्रोक्तं मन्त्रव्याकरणेषु च।।

(5) The fifth Paṭala deals with the appropriate modes or using the mantras. The first section called Pallavādyadhikāra directs how to pronounce the mantras to gain one's end. There are six ways of using the mantra along with the name of the Sādhya. They are Pallava, Yoga, Rodha, Grathana, Sampuṭaka and Vidarbhaṇa. For instance in Sampuṭaka the names

are to be incorporated within the Mantra employed for the purpose. The next instruction concerns the place of action. Unless the proper place is selected, the desired effect would not be produced. For instance, in performing sorcery an auspicious place will not be useful. The author states :

अभिचारविधौ तु कन्यकाद्या विधवाद्याश्च गवाश्ववेदघोषाः ।
अपहन्युरिमे प्रयोगशक्तिं सुतरां माङ्गलिकानि तत्प्रदेशे ।।

In the next topic called Kālādhikāra, the specific time for the rite is enumerated. For this purpose a day is divided into six seasons irrespective of the actual season in common parlance.

उदयात् परतो रवेस्तु यामाविह हेमन्तवसन्तकौ क्रमोक्तौ ।
प्रहरावधि पश्चिमौ निदाघाह्वयमासावुदितौ दिनावसानात् ।।
मिहिरास्तमयात् तु विंशतिः स्याद् घटिकाः शारदकालसंज्ञितोऽसौ ।
परतो घटिकास्तु शैशिरः स्यादुदयात् प्रागिति तत्त्वसागरोक्तम् ।।

Dravyādhikāra enumerates the various objects required for the respective rites. The auspicious day for the various acts is fixed in the Dinādhikara. The seat to be occupied by the Sādhaka is also specified. It is to be fixed according to the nature of the rites. It is said :

आप्यं मण्डलमुच्यतेऽत्र पुरतो यत् तत्र शान्त्यादिकं,
भौमं वाखिलनित्यपौष्टिकविधौ शस्तं त्वथो मारुतम् ।
द्वेषोच्चाटनकेषु संवननकेऽप्याग्नेयमाकर्षणे
संस्तम्भे खलु भौममैन्द्रमथवा स्याच्छान्तिके पौष्टिके ।।

The author has given details in these matters mostly based on Tattvasāgara.

(6) The sixth Paṭala deals with a variety of Tantric diagrams as well as types sacrificial fire pits.

अत्राग्निकुण्डानि च मण्डलानि प्रत्येकशस्तान्यथ तेषु तेषु ।
तन्त्रेषु यानि प्रथितानि सम्यक् संक्षिप्य वक्ष्यामि यथाप्रधानम् ।।

The section deals with Tantric diagrams like Caturasra, Pañcakoṇa, Bhadraka, Sarvatobhadra, Pārvatikāntaprāsāda, Latāliṅgodbhava, Pañcabrahamaṇḍala, Svastikābja, Svastikasarvatobhadra, Cakrābīja, Dalabheda, Māyācakra, Tripurāmaṇḍala, and Liṅgodarasandohamālā. Each of these varieties is to be made according to the need of the rite. The measurements and the shapes are closely described in the section. These are applicable to both sacrificial fire pits as well as Tantric diagrams. In dealing with this section authorities like Bhojarāja, Ajita, Tattvasāgara, and Bṛhatkālottara are quoted. It is expressly stated that the author has consulted texts on Saivāgama for compiling this section.

इति कुण्डमण्डलविधिः प्रधानतः कथितः शिवादिसुरपूजनोचितः।
बहुधा निरूप्य विविधान् शिवागमानिह साधकेन्द्रमनसां प्रियङ्करः।

(7) The seventh Paṭala deals with sacrificial utensils such as ladle, sticks for kindling fire, sacred grass, oblation, and the size and measurements of sacrificial vessels. The types of wood to be used for making these utensils are specified. Quoting the authority of Pauṣkara, the author states that utensils can be made of gold, silver or copper, the derived merits being of the same order.

(8) In the eighth Paṭala the topics dealt with the are the invocation of the deity to grace the seat; offering of oblations; giving of water for washing the feet, bathing the deity and adorning with garments; offering of flowers and incense; giving usual oblation and modes of worship. The worship is of three kinds Uttama, Madhyama and Adhama. In the first type, sixteen modes are given while in the second, ten modes are employed. In the last type only five modes are used.

पूजोत्तमा भवति षोडशधोपचारै-
र्यामध्यमा प्रभवतीह दशोपचारा।
पञ्चोपचारविधिना त्वधमा सपर्ये-
त्यासां यथाविभवमर्चनमाश्रयीत।।

There are three varieties of oblations such as Śaiva, Śākta and Vaiṣṇava for which six or eight objects are given. The deity is ceremonially bathed removing the garlands used on the previous day and fresh garments are put on the deity. A variety of selected flowers used for the worship and incense and lamp are offered before the idol. The offering of cooked rice and pudding are made every day. Fruits and other articles are also used for this purpose. The idol is taken around the shrine at the time of giving oblations to attending deities.

(9) The ninth Paṭala prescribes the two types of purification by taking bath. One may perform this purification in cold water or smear ashes all over the body for the purpose. The first type is called Vāruṇa while the second is called Āgneya. In taking bath in water, the Sādhaka shall observe the principles or purification prescribed in the various Dharmasūtras. Before taking the second type of purification the first one also is to be taken.

The goddess to be worshipped possesses a cosmic form. Different branches of knowledge form her limbs and represent her actions.

शिक्षा कल्पो ज्योतिषं शब्दशास्त्रं
मूर्धानोऽस्याः स्युर्निरुक्तं च पञ्च।
वायुः प्राणो विष्णुरात्मा ललाटं
ब्रह्मा रुद्रस्तच्छिखा वाक् च जिह्वा।।

च्छन्दसां तु विचितिस्तनयुग्मां
धर्मशास्त्रहृदयां घनकेशीम्।
न्यायविस्तरभुजामनलास्यां
चन्द्रसूर्यनयनामुडुहाराम्।।
मीमांसा चाथर्ववेदश्च चेष्टा,
वेदान्तः स्यान्मानसं योगसांख्ये।
श्रोत्रे घ्राणं चापि मन्त्रास्तु यज्ञाः,
सर्वे चास्याः स्वाङ्गकान्तिप्रकर्षः।।
एवंरूपां सर्वदा सर्वसिद्ध्यै,
ध्यात्वा देवीं साधयेत् तां जपाद्यैः।
संध्याभेदाद् ध्येयमदा विशेषात्,
संलिख्यन्ते जप्यसंसिद्धिहेतोः।।

(10) The tenth Paṭala is devoted to the purificatory ceremonies. This has reference to the Sādhaka or the one who wishes to attain the desired ends. In explaining the concept, authorities like Brahmaśambhu and Śrīkālottara are frequently quoted. The purification is both physical and mental. It is made clear by the concluding stanza of the section :

नहि सलिलविशेषैः केवलं क्षालनाद्यैः,
प्रभवति परिशुद्धं यन्मलिष्ठं शरीरम्।
द्विविधमितिह सद्भिः सान्तरङ्गात्मशुद्धिः,
सविधिकमुपदिष्टां तां भजे नित्यशोऽपि।।

Bathing in water is not enough to purify the body. Internal blemishes should also be removed. For that chanting of hymns meditation upon deities, yogic practices etc., are needed.

(11) The eleventh Paṭala deals with Vāstupūjā, the ceremony of propitiating the lord of the house-site or site chosen for the location of temples and other sacred construction. This is intended for the benefit of the householder. The lord of site is in fact a huge demon who lies in the ground extending his hand and legs and placing his face down. It is said :

दीक्षासु देवालयमण्डपानां वेश्मादिकृत्येऽपि च विघ्नशान्तौ।
वास्त्वीशपूजां प्रथमं विदध्यात् संवर्तयेत् सर्वसमीहितानाम्।।
वास्त्वीशनामा ह्यसुरोऽतिकायो देवैः पुरा दत्तवरोऽतिपूज्यः।
शेतेस्म भूम्यां प्रविसार्य पादौ हस्तौ तथाधोवदनः सदैव।।

Over his huge limbs lie thirty two deities who are to be pleased. A square diagram is to be drawn on the chosen site. The square is to be devided into sixty four segments if Brahmins do the worship and it shoudl be divided

into one hundred and twenty-eight if kings and others are to do the worship. Oblations of cooked rice etc., are to be placed in the respective divisions of the square. Brahmins are entitled to perform Vāstuhoma—a kind of sacrificial ritual especially in connection with the house warming ceremony. In fact there are three kinds of worship in this connection. They are Pūjā, Bali and Homa. It is said :

दीक्षा प्रसङ्गादिति वास्तुपूजा बलिश्च होमोऽपि च तन्त्रसिद्धः।

This type of ceremony may be held in the case of new houses, temples, sacrificial places etc.

प्रासादं भवनं प्रपादिकमथो यद्वापि यागालयं,
कृत्वा तक्षकरात् प्रगृह्य तु ततः सूत्रत्रयाविष्टितान्।
कौश्या चापि च मालया तु परितः संवेष्ट्य धान्याक्षतैः,
सर्वत्र प्रविकीर्य पूर्णकलशं दीपं च मध्ये न्यसेत्।।

Vedic hymns are freely adapted as Mantras for the purpose. The following lines specify this.

इषे त्वेत्यादिना तद्वदग्निमीले तु चादिना।
अग्न आयाहिपूर्वेण शन्नोदेवीरथादिना।।

This shows how Vedic passages are utilized in connection with domestic as well as temple rituals.

(12) This section deals with Aṅkurārpaṇa—the sowing of seeds on the site of the ritual or festival. Only fertile land should be selected for temples or sacrificial places. To ascertain this seeds are sown.

उत्सवेषु विविधेष्वपि दीक्षास्थापनादिषु पवित्रविधौ च।
मङ्गलाङ्कुरविरोपणपूर्वं मङ्गलं भवति कर्म कृतं तत्।।

The sowing of seeds should be done five, seven or nine days before the selected day for the festival. It should be an auspicious day. Beans, seasamums, rice and other seeds should be bundled together during night and dipped in milk and water before being sown the next day. The sowing should be preceded by rituals like the chanting of Mantras etc. On the appointed day the preceptor should examine the growth and decide on expiatory ceremonies if any variety fails to sprout. Depending on the growth or damage of the sprouts the success or failure can be ascertained.

(13) This section is devoted to Mantradīkṣā—ceremonial vow to be undergone by the preceptor. He should enter the sacrificial place decorated with festoons and flower garlands. After performing worship to the sacred fire he should propitiate Vighnarāja to ward off obstacles. A diagram should be made with powder of different colours. It should have divisions according

to specification. The preceptor as well as his disciple should occupy their respective places wearing white garments. They should meditiate upon the goddess in the form of universe. Again they should offer oblations to the sacred fire. The disciple should purify himself mentally following the instruction of his preceptor. This kind of Mantradīkṣā would remove the sin acquired during seven previous cycles of birth.

(14) The fourteenth and final Paṭala of the Sāmānyapāda deals with thirty-two types of sacred fire, other types of Vedic fire, control of internal veins and Śaiva and Vaiṣṇava modes of fire worship. The section is entirely devoted to the different forms of fire worship which are conducive to the welfare of the Sādhaka. Generally speaking the fire worship is of four kinds, Vaidika, Śaiva, Vaiṣṇava and Kāmya to be followed by people of these cults respectively.

अथाग्नेयास्तु कथ्यन्ते कल्पाः संकल्पितार्थदाः।
वैदिकः प्रथमः कल्पः शैवो वैष्णव एव च।।
काम्यश्चेति चतुर्थाग्नेः कल्पास्युस्तन्त्रचोदिताः।।

The Vedic type of worship is explained by the author following the authority of Bodhāyana. Śaivites should meditate upon Śiva while Vaiṣṇavites should follow their own principles.

In compiling this section the author has depended upon different authorities like texts on Tantra, Vedic rituals and Śaivāgamas. This is made clear in the last stanza as follows :

इतीह तत्त्वसागरादितन्त्रचोदितो विधि-
स्तथैव वैदिकप्रयोगवृत्तिगृह्यदर्शितः।
शिवागमोदितश्च यो निरूप्य संप्रदर्शितः,
प्रयोगतस्तु साधकैरलं निषेव्यतां सुखम्।।

With this section the first quarter of the work called Sāmānyapāda comes to an end. The principles given in this section are of a general nature. They are equally applicable to Vedic, domestic and temple rituals in addition to Tantric rites of different kinds.

II. Mantrapāda

The second quarter of the work consists of thirty-eight Paṭalas from the fifteenth to the fifty-second. This part of the treatise is devoted to Mantras relating to different deities. Different yantras are also prescribed to ward off the evil effects of stars, birds, diseases, poisons etc. Rites for ensuring victory in a battle, elixir to prolong life, means to overcome death etc., also are prescribed in this section.

(15) The fifteenth Paṭala is styled Prapañcagaṇapati. Here god is identified with Śiva himself and is termed as the source for creation, sustenance and destruction of the universe. The author states :

जगदिदं गणसंज्ञितमस्य यद् गणपतिः पतिरेष शिवः स्वयम्।
विकुरुते निखिलं खलु शक्तितः पुरुष एष शिवः स चिकीर्षया।।
तदवनं च ससंहृतिमिच्छया वितनुते तनुभेदविलक्षणः।।

Śiva has just transformed himself into Gaṇapati with the face of an elephant. The god can be meditated upon as occupying different regions, as for instance, the god dwelling on a mountain located in the midst of an ocean of the juice of sugarcane. He can be conceived as occupying a Tantric diagarm whose eight regions may be conceived as different places of importance in the Indian subcontinent.

प्राच्यां श्रीकामरूपो यमदिशि च तथा कोल्लपूर्वो गिरिः स्यात्
सोपाराख्यं प्रतीच्यां धनददिशि तथा चोड्डियाणं तु पीठम्।
आग्नेय्यां चापि तद्वन्मलयगिरिरथ श्रीकुलान्तं निऋत्याम्
जालन्धं वायुभागे त्रिणयनहरिति स्यात् तथा देविकोट्टम्।।

There are six different conceptions, of the god known under different names though all the forms have elephant head. The six names are Āmoda, Pramoda, Sumukha, Durmukha, Vighna and Vaināyaka. The god is in a seated form and on his left lap his consort (who is only a form of Śakti) is seated. The feminine deities are respectively called Siddhi, Kānti, Samṛddhi, Madanavatī, Klinnayā and Kledanī.

आमोदोऽथ प्रमोदस्तदनु च सुमुखो दुर्मुखोऽन्यस्तु विघ्न-
स्तद्वन्द् वैनायकाख्यः षडिति गजमुखा दिव्यभूषाम्बराढ्याः।
सिद्धिः कान्तिः समृद्धिस्त्वथ मदनवती क्लिन्नया क्लेदनी चे-
त्याभिर्वामाङ्कगाभिः स्मररसललिताः शक्तिभिस्तेऽर्चनीयाः।।

All the above forms represent the pleasant mood of the god indulging in amorous dalliance with his consort. Naturally the goddess also has to be meditated upon. The author has described the respective forms of the god as well as his consort.

सव्यमङ्कमपाश्रितां सकलेश्वरीं त्रिगुणात्मिका-
मव्ययां निजशक्तिमक्षरमातरं जगतामपि।
भव्यरूपमनोहरामुरुपारिजातमुपाश्रितां
दिव्यकल्पकवल्लरीमिव कामदां प्रविचिन्तयेत्।।

Food preparation which are dear to the god include Modaka, Pāyasa etc. Fruits and flowers favourite to the god are also enumerated. The author

has narrated the proceedings based on earlier authorities. The section is concluded with the following stanza.

इतीह खलु कीर्तितो मनुरयं प्रपञ्चे यथा
तथा च ललितागमे मुकुटवातुले तूदितः।
प्रपञ्चगणनायकस्तु सविधानमन्त्रक्रिय-
स्त्रिवर्गविभवार्थिनां कलियुगेऽपि सिद्धिप्रदः।।

(16) This section is devoted to some of the aspects of Gaṇapati. The main topics dealt with are Mahāgaṇapati, Siddhavināyaka and Kṣipraprasādagaṇapati. His vehicle is mentioned as a huge rat resembling a peak. Mahāgaṇapati is said to possess ten hands each of them wielding particular weapons.

बीजपूरकगदास्मरहेतीरङ्कुशारिजलजान्यपि पाशम्।
उत्पलं च कलमानिकरं वो यो रदं दशभुजो दधदव्यात्।।

He bears on his left his consort decorated with golden ornaments. Mahāgaṇeśa is to be worshipped for the prosperity of the Sādhaka.

समृद्धिमार्गेण जुहोतु वह्नौ तस्मिन् समावाह्य महागणेशम्।

Siddhavināyaka represents another aspect of the god. In this forms the god possesses only two hands as against the ten noted above. The god is to be worshipped in the early morning to yield better benefits. The following stanzas give a good description of the deity.

पाशाङ्कुशोभयकरोऽथ वरात्तदन्तो
लम्बोदरो गजमुखोऽरुणमाल्यगन्धः।
रक्ताम्बराङ्गदकिरीटविचित्रहारो
ध्यातः श्रियेऽस्तु भवतां भगवान् गणेशः।।
हैमोदयाद्रिशिखरे नवपुष्करिण्यां
रत्नोज्ज्वलत् कनकमण्डपरत्नपीठे।
श्वेताम्बुजे सुखनिविष्टमिहेष्टसिद्ध्यै
सन्तर्पयेदुषसि सिद्धगणेशमेनम्।।

Another form is named as Ucchiṣṭavighneśa with a short stature. He bestowes all desires upon the supplicant.

तुन्दी विघ्नः शुक्लवर्णो गजास्यः
पाशी नग्नः साङ्कुशोऽङ्गुष्ठमात्रः।
नानारत्नैः भूषितः स त्रिणेत्रः
पूज्यो नृत्यन् साभयेष्टप्रदोऽसौ।।

Kṣipraprasāda is so called since he bestows boons and benefits

immediately after the worship. He is compared to the celestial tree, Kalpavṛkṣa giving all boons. His form is described as :

पाशाङ्कुशे कल्पलतां च दन्तं हस्तैः करेणापि च बीजपूरम्।
बिभ्रद् गजास्यः समलङ्कृतो वः क्षिप्रप्रसादः शशिमौलिरव्यात्।।

The benefits of worshipping the god include the death of the enemy, heavy rains, recovery from disease and all- round prosperity. The various modes of worship are summed up as :

भक्ष्याद्यैर्विनिवेदनं गणपतेर्होमो जपस्तर्पणं
स्तोत्रैस्तस्य नुतिर्नमस्कृतिरपि स्याच्छक्तितो नित्यशः।
चत्वारिंशदथो चतुष्टययुतं चातुर्थिकं चार्चनं
शस्तं तद्यजनं च यस्य स भवेद् विघ्नाधिराजप्रियः।।

(17) The concept of Tripurāśakti is explained in detail in this section. This power identified with Goddess Pārvatī is capable of bestowing all desires to the worshippers.

विद्यावाग्भवकामराजकलिता ह्येषा सवागीश्वरी
त्रेताग्नित्रिजगत् त्रिमूर्तिसवनैः वेदैर्गुणैः कारणैः।
यद्वान्यत् त्रिविधं भवेत् त्रिपुरया वर्णत्रयाविष्कृतं
तज्ज्ञेयं त्रिपुरेतिनाम विषया शक्तिः परा ख्यायते।।

The power is to be meditated upon as seated in eight specified regions. Different limbs of the devotee can be conceived as the seat of the power. A diagram called Tripurācakra can also be drawn to facilitate the worship. The diagram may be drawn having eight, twelve and sixteen petals of lotus respectively in three layers from inner to outer circles. Enclosing this circle there would be square lines with door-like openings in all the four directions. Letters of the mantra may be written in the appropriate places. This cakra may be drawn on gold silver or copper plates. The goddess is to be conceived as occupying the amulet. Hymns enumerating the quality of the power are given for propitiating the goddess.

शतह्रदाकदम्बवल्लसद्युतिं तनीयसीं
मृणालतन्तुकोमलां त्रिलिंङ्गबिम्बनिर्गताम्।
ससर्गबिन्दुनादकान् क्रमादतीत्य तत्पदाद्
द्रवत् सुधारसाप्लुतां सुनिष्कलां नुमो गिरम्।।

The benefits of the worship are elaborated by the author. They are the destruction of enemies, intellectual attainment, fulfilment of desires etc. The section concludes with the statement :

सम्यगित्थमुदिता त्रिपुरेयं कामधेनुरिव कामदविद्या।
यामुपास्य सुरगुह्यकसिद्धाः सिद्धिमृद्धिमपि चापुरभीष्टाम्।।

(18) In this section the concept of goddess as Vāgīśvarī is delineated. Three aspects of the deity are explained as Hamsavāgīśvarī, Daśākṣarī-Vāgīśvarī and Siddha-Vāgīśvarī. The first aspect is stated as :

शशाङ्कमणिपाण्डरां वरददक्षिणाक्षस्रजं
प्रसव्य धृतवल्लकीं विधृतपुस्तकां त्रीक्षणाम्।
जटामकुटचन्द्रिणीममलहारमाल्यादिकां
पराममृतविग्रहां नमत हंसवागीश्वरीम्।।

The second aspect as Daśākṣarīvāgīśvarī is given as a slight variation of the first concept. A mantra having ten syllables is added to the conception of the earlier form noted as Hamsavāgīśvarī. Various benefits of reciting this mantra are enumerated by the author.

The third apsect as Siddhavāgīśvarī is described as another variation of the first power. The benefits are enumerated as numerous. Proficiency in words is the chief benefit of this worship. The mode of worship., the mantras to be recited, the frequency of the hymns, the oblations to be offered etc., are given in detail.

(19) This chapter is called Śrīhṛdayam since it deals with the Mantra propitiating goddess Lakṣmī. This should be learned from the mouth of the preceptor.

शक्त्याद्यन्तपुटस्थः श्रीहृत् संज्ञस्तु मन्त्रराजोऽयम्।
ध्यानेन गुरुमुखाप्तः फलदो गाथासमोऽन्यस्मात्।।

The nature of the mantra, the mode of worship, the benefits accruing etc., are enumerated in a variety of metres. The author has used the section to illustrate a large number of rare metres. The following are metres illustrated while describing the nature of the goddess and modes of worship.

पथ्या, पथ्यागाथा, मुखपथ्या, मुखविपुला, जघनविपुला, महाविपुला, मुखचपला, पथ्यागीतिः, विपुलार्यागीतिः, उपगीतिः, आर्यागीतिः, पथ्यार्यागीतिः, विपुलार्यागीतिः, विपुला-चपलार्यागीतिः, वैतालीयम्, औपच्छन्दसिकम्, आपातलिका, प्राच्यवृत्तिः, उदीच्यवृत्तिः, चारुहासिनी, अपरान्तिका, मात्रासमकं, वानवासिकं, चित्रा, उपचित्रा, पादाकुलकं, चलधृति, चूलिका, सौम्या, अनुष्टुभ्, समानी, प्रमाणी, वितानं, मणिचित्रा।

The nature of the mantra, the materials to be used etc., are prescribed in such a way so as to fit into the pattern of the metre. The name of the metre also is given. All these above-mentioned metres are used in elaborating the details of Śrīhṛdaya, likened to Kalpavṛkṣa because of its usefulness.

इति श्रीहृदयाख्यः कथितः कल्पकवृक्षः।
त्रिजगत्सारमणिर्वा भजतां चिन्तितरोहः।।

(20) The section is again devoted to the propitiation of the goddess of prosperity. There are sub-sections like Caturhasti, Śrīrekhā and Kamalāvāsinī. Once again the section illustrates several metres like :

वितानं, चित्रपदा, वक्त्रम्, पथ्यावक्त्रं, विपुलावक्त्रं, विपरीतपथ्यावक्त्रं, चपलावक्त्रं, भकारविपुला, रविपुला, नविपुला, अपीडः, प्रत्यापीडः, मञ्जरी, लवली, अमृतधारा, उद्गता, सौरभकं, ललिता, उपस्थितप्रचुपितम्, वर्धमानं, शुद्धविराट्, उपचित्रकं, द्रुतमध्या, वेगवती, भद्रविराट्, केतुमती, हरिणप्लुतं, पुष्पिताग्रा।

The last mentioned metre is illustrated in a stanza that deals with the enumeration of the benefits.

इति सरसिजवासिनीमनूनां
निगदितमेकतरं तु साधयेद् यः।
प्रथयति कुलमस्य तं च लक्ष्मी-
र्गृहगतकल्पलतेव पुष्पिताग्रा।।

(21) The section is called Śaktipaṭala. The main topic dealt with is the different modes of worship in relation to Śakti. Details like Caraṇa, Nyāsa, Dīkṣā, Darpaṇapūjā and Mudrā are given. The place of worship varies from house to burial grounds. Different aspects of the goddess ranging from pleasant disposition to horrible appearance are mentioned. The benefits for the Sādhaka range from earthly prosperity to the attainment of divinity. The portion concludes with the following statement.

वर्ण्यते किमिह शक्तिविद्यया साधकैरिति युतः सुनिश्चितम्।
प्रार्थ्यते जगति सिद्धिरीप्सिता यादृशी निजमनोरथोद्धताः।।
इत्यशेषभुवनैकमातरं विश्वतत्त्वनिखिलाध्वनायिकाम्।
शक्तिमाश्रितवतां दृढं नृणां दुर्लभा न खलु सिद्धयोऽखिलाः।।

The illustration of metres is continued in this section also. The following are the metres used here :

अपरवक्त्रं, पुष्पिताग्रा, यवमती, शिखा, षड्जा, श्रीः, देवी, नारी, कन्या, रूपाढ्या, तनुमध्या, कुमारललिता, माणवकक्रीडितकं, चित्रपदा, विद्युन्माला, भुजगशिशुसृता, हलमुखी, शुद्धविराट्, पणवं, रुक्मवती, मयूरसारिणी, उपस्थितम्, इन्द्रवज्रा, उपेन्द्रवज्रा, उपजातिः, दोधकं, शालिनी, वातोर्मिः, भ्रमरविलसितं, रथोद्धता।

(22) The section is devoted to the description of the goddess in the form of Tvaritā. It represents the form of Gaurī in the attire of hunter's woman. Śiva appeared as a hunter before Vijaya (Arjuna) having been pleased by the penance of the latter. The goddess who accompanied her husband also assumed a similar form.

शङ्करेण विजयस्य तपोभिस्तोषितेन वरदेन वनान्ते।
या किरातवपुषा सह गौरी स्वागता जयति सा त्वरिताख्या।।

Hence the goddess should be meditated upon in that form itself.

पार्वती शबरीवेषा ध्येया लक्षेण सिद्धिदा।

The Mantra which brings prosperity may be chanted according to prescribed rules. There are rituals connected with it. This sacred mantra should not be given to a heretic or a wicked person. Only worthy people may be taught this sacred hymn.

अयं नोपदेश्यो मनुस्त्रोतलाया भुजङ्गप्रयातात्मने नास्तिकाय।
प्रदेयस्त्वभीष्टार्थदायापि राज्ञे सुपुत्राय वा श्रद्दधानाय नित्यम्।।

The illsutration of metres is continued in this section also. The metres used are :

स्वागता, वृन्ता, श्येनिका, वंशस्थम्, इन्द्रवंशा, पुटः, द्रुतविलम्बितं, तोटकं, जलोद्धतगतिः, भुजङ्गप्रयातम्।

(23) Worship of the Goddess forms the subject matter of the section. Different aspects of the mother deity are stressed. Goddess Pārvatī thus assumes the aspects of Nityaklinnā, Vajraprastāriṇī, Nityā, Mātṛkāmālinī and Gaurī. Nityaklinnā brings about the union of the loving couple in addition to bestowing other benefits.

नित्यक्लिन्नायां साधयेच्चापि नित्यं
ध्यायन् श्रद्धावान् पूजयेद् वै जपेद् यः।।

Vajraprastārinī is noted as follows :

हृल्लेखाद्येयं द्वादशार्णा हि नित्या।
वज्रप्रस्तरिणी नामधेया हि विद्या।।

The benefits of worshipping the Nityā form is enumerated as :

इत्थं नित्यां ध्यानजपाद्यैरिह नित्यं
संसेवन्ते भक्तिभरानम्रधियो ये।
तेषामग्रे मत्तमयूरा इव नृत्तं
कामाः स्वैरं कुर्युरभीष्टार्थमनोज्ञाः।।

The worship of Mātṛkāmālinī is most beneficial as enumerated in the following lines :

भोगैश्वर्यं वाञ्छति चेत् तत् खलु विन्देद्
वागैश्वर्यं वाप्यथ वाचस्पतितुल्यम्।
भोगैश्वर्यं चाष्टगुणं स्यादणिमाद्यं
नानैश्वर्यं नेच्छति चेन्मोक्षमपीयात्।।

The aspect called Gaurī also proved beneficial to the devotees. In the

concluding stanza the author says that the same goddess assumes different forms, though basically the divine power is one and the same.

The illustration of metres is continued in this section also. The metres used are :

स्रग्विणी, प्रमिताक्षरा, वैश्वदेवी, नवमालिनी, प्रहर्षिणी, मोहनी, रुचिरा, मत्तमयूरा, असंबाधा, अपराजिता, प्रहरणकलिता, वसन्ततिलकं, सिंहोन्नतं, शशिकला, चन्द्रावर्ता, माला, स्रग्, मणिगुणनिकरः, मालिनी।

(24) The section is called Pañcadurgāpaṭala. Five aspects of Durgā are given here. The goddess is described as all powerful.

सकलभुवनसर्गस्थित्यपायप्रवृत्तिं
शतधृतिहरिरुद्रास्तन्वते यां प्रविष्टाः।
स्फुरति हि खलु विश्वं यामुपाश्रित्य मायां
रजतमिव च शुक्तिं सास्तु दुर्गा श्रियै वः।।

Various forms of worship are suggested for securing different objects like the death of an enemy, winning the favour of a lady, gaining prosperity, etc. The various metres illustrated in the section are :

अरविन्दकं, सुन्दरम्, ऋषभगजविलसितं, युद्धोन्नद्धा, वाणिनी, हरिणी, पृथ्वी, वंशपत्रपतिता, मन्दाक्रान्ता, शिखरिणी।

(24) The section is devoted to the enumeration of the modes of worship regarding two aspects of the goddess, viz., Vanadurgā and Śūlinī. In worshipping the first mentioned form the Sādhaka should pronounce the following names. The goddess can be propitiated as occupying a Tantric diagram, picture, idol or a spot.

आर्या दुर्गा तथा भद्रा भद्रकाली तथाम्बिका।
क्षेम्या च वेदगर्भा चाप्यष्टमी क्षेमकारिका।।
नमोन्तमेताः स्वाख्याभिरिष्ट्वाथावाहयेच्छिवाम्।
तत्पद्मकर्णिकामध्ये चित्रे बेरेऽथवा स्थले।।

The form of the goddess is described as follows :

कनकरुचिरां हेमाब्जासीनां शङ्खचक्रे दधाना-
मभयवरदां शुक्लाकल्पां तां दिव्यरूपां त्रिणेत्राम्।
कनकमणिभिर्मुक्ताहाराद्यैर्भूषितां चारुमौलौ
धृतशशिकलां दुर्गां वन्देऽहं कन्यकावृन्दमध्ये।।

The goddess represents a fierce aspect. She is in the mood of destroying the enemeis like Mahiṣāsura and hence is often called Mahiṣāsuramardinī. Her form is to be meditated upon as follows :

शङ्खं चर्म धनुः कपालमुसले मुष्टिं गदामङ्कुशं
चक्रं खड्गशरौ त्रिशूलकुलिशप्रसाग्निपाशान् भुजैः।
त्र्यक्षां तां दधतीं स्मरेद् घननिभां व्याघ्राजिनात्ताम्बरां
सिंहस्थामहिभूषणां रिपुवधे शार्दूलविक्रीडिताम्।।

The other aspect of the goddess is called Śūlinī. She is often referred to by names such as Asuramardinī, Vindhyāvāsinī, Yuddhapriyā, etc. Eight Śaktis are attributed to her. She is to meditated upon as follows :

अरिदरखड्गगदाशरकार्मुकशूलपाशकरां शिवां
शतमखनीलरुचिं मुकुटादिविभूषणैः समलङ्कृताम्।
अयुगदृशं सुमुखीं मृगराजगतां लसत्कनकाम्बरां
स्मरतु जपादिषु तामथवा सचतुर्भुजां कनकप्रभाम्।।

The section is also made use of to illustrate the following metres.

कुसुमितलतावेल्लितम्, अङ्गलेखा, शार्दूलविक्रीडितं, सुवदना, मत्तेभविक्रीडितम्, चित्रमाला, स्रग्धरा, सिद्धिदा, वनमञ्जरी, मद्रकम्, अश्वललितं, मत्ताक्रीडा।

(26) The section contains mantras to propitiate several asepcts of the goddess. Vasudhārā represents an aspect of the goddess of prosperity. The form of the goddess for mediation is given as :

हेमनिभां पीवरकुचकलशां चन्द्रमुखीमलिकुलरुचिकेशीं
कञ्चुलिकाङ्गीं कुवलयनयनां चारुभुजां तनुतरवरमध्याम्।
हेमकिरीटां कनकमणिमयैराभरणैः शुचिनिवसनगन्धै-
रञ्चितमाल्यैरधिगतवपुषं कान्तिमतीं प्रणमत वसुधाराम्।।

The Mantra called Bhūhṛdaya is to be utilised to secure riches including landed property. One may even become a king if one gratifies the goddess. Her form is given as :

श्यामलवर्णां कोमलमूर्तिं कुवलयचलदृशमभिनववयसं
हेमकिरीटां स्वाभरणाढ्यां करधृतकमलककुवलययुगलाम्।
क्रौञ्चपदालीं चित्रपटान्तस्तरलितसुरसरिदुपमितवसनां
पिञ्जरगन्धस्रक्परिबर्हां प्रणमत भुवमिह मुररिपुदयिताम्।।

Other apsects of the goddess described are Tripuṭā, Ākṛṣṭiśakti, Annapūrṇa, and Mātaṅgikā. The last mentioned aspect is explained as :

महाकालीपरिचरा देवी मातङ्गिका स्मृता।

Propitiation of these aspects of Śaktis brings about prosperity to the Sādhaka. Chanting of Bījākṣara, performance of rites and offering of oblations form the part of the worship. The illustration of metres is continued here also The metres used include :

कान्तिमती, तन्वी, मणिमाला, क्रौञ्चपदा, कुमुद्वती, भुजङ्गविजृम्भितम्, अपवाहकं, चण्डवृष्टिप्रयातः।

(27) The entire section is devoted to the worship of the sun. The first item gives the various Mudras to be employed in the worship. Six of them are enumerated as :—

Padma, Bimba, Niṣṭhurā, Govṛṣā, Dhenu and Trāsanī. Then the Mantra called Ṣaḍakṣara is given. It is followed by another Mantra called Saṅgrāmavijaya which ensures victory in a battle. For this the sun is to be worshipped offering oblations and performing sacrificial rites. The Mantra known as Mārtāṇḍabhairava is to be used for securing prosperity of all kinds. The form of the Sungod to be meditated upon is given as follows :

सिन्दूरारुणमष्टबाहुमरुणैराकल्पकैर्भासुरं
वामाङ्कार्धनिवेशितस्वदयितं त्र्यक्षैश्चतुर्भिर्मुखैः।
सत् पाशाङ्कुशमक्षसूत्रममलं युक्तं कपालं क्रमात्
खट्वाङ्गं जलजं दधानमथ तच्चक्रं च शक्तिं स्मरेत्।।

The benefits of the sun worship include the birth of a son, plenty of rainfall, destruction of sin, accumulation of wealth etc. It is said :

इत्थं यथावदुदितैरिह सूर्यमन्त्रै-
र्नासाध्यमस्ति खलु वस्तु जगत्त्रयेऽपि।
यस्मादतः सवितरि प्रणिधाय भक्तिं
सिद्धिं प्रसिद्धिविभवां च लभेत मुक्तिम्।।

(28) In this section Śaivamantras and their usages are enumerated. The basic Mantra consists of six syllables and excluding Praṇava it becomes five syllables. There is another Mantra called Śaivāṣṭākṣara having eight syllables. By adding two more syllables Daśākṣaramantra is formed. This is also called Cinmantra.

Śaiva texts like Vātula and Kālottara are cited by the author in this section. Altogether six Mantras are enumerated as Mūlamantra, Netramantra, Pañcākṣara, Ṣaḍakṣara, Aṣṭākṣara and Daśākṣara.

इतीमे समासात् समालोक्य कल्पां-
स्तथा शैवमन्त्राः षडेव प्रधानाः।
तथा सारभूताः श्रुतीनां कृतीनां
हितायोपदिष्टाः समस्ता विशिष्टाः।।

(29) Three important Śaiva Mantras related respectively to the concepts of Mṛtyuñjaya, Traiyyambaka and Dakṣiṇāmūrti are enumerated along with the mode of worship and details of benefits. The nature of the

Mṛtyuñjayamantra and the form of the deity to be meditated upon are as follows :

वामदोर्मध्यमः साध्वी सदण्डस्तारपूर्वकः।
ससर्गश्च भृगुस्त्र्यर्णः प्रोक्तो मृत्युञ्जयो मनुः।।
पायात् पाण्डरपुण्डरीकपटयोरूर्ध्वाधरोत्फुल्लयो-
र्मध्ये संपुटचन्द्रमण्डलगतो वोऽष्टाब्दबालाकृतिः।
स्वासीनः शरमौक्तिकाक्षिवलये शूलं दधत् षड्भुजो
दक्षेऽन्यत्र सुधाकपालकलशौ मुद्रां च मृत्युञ्जयः।।

Traiyyambakamantra also called Mṛtasañjivana and the god to be meditated upon may be given as follows :

मन्त्रस्त्र्यैय्यम्बकः श्रौतो मृतसञ्जीवनं स्मृतम्।।
आसीनः पुण्डरीके दधदमृतमयं पूर्णकुम्भं निजाङ्के
पाणिभ्यां पुस्तकाक्षस्रजमपि सुधया पूर्णकुम्भौ सिताङ्गम्।
कुम्भाभ्यां सौधवर्षैर्धृतशशिशकले मूर्ध्नि सिञ्चन् कपर्दी
शुक्लाकल्पोऽष्टबाहुः प्रहसितवदनो रक्षतात् त्र्यम्बको वः।।

The concept of Dakṣiṇāmūrti is different. While Mṛtyuñjaya and Traiyyambaka have six and eight hands respectively Dakṣiṇāmūrti has only two hands. The Mantra consists of thirty two syllables and there are two stanzas describing the form of the deity to be worshipped.

वेदन्यग्रोधमूले मुनिभिरभिवृत्तं गाढपर्यङ्कबद्धं
शुक्लाकल्पं त्रिणेत्रं भसितसितरुचिं व्याघ्रचर्माम्बराढ्यम्।
व्याख्यामुद्रां च टङ्कं हरिणमृजुभुजे जानुरूढे कुसुम्भं
बिभ्राणं जाटजूटाहितशशिशकलं दक्षिणमार्तिमीडे।।
अन्वासीनं मुनीन्द्रैः कनकपटमधोबद्धपर्यङ्कबद्धं
व्याख्यार्थं भूतिगौरं चलदमरनदीचन्द्रचञ्चत्कपर्दम्।
त्र्यक्षं रुद्राक्षमालोत्पलकलितकरं जानुरूढैकबाहुम्
कृत्तिं चित्रां वसानं प्रणमत सततं दक्षिणामूर्तिमीशम्।।

All these three Śaivamantras are effective and their respective benefits are summed up in the following stanza.

मृत्युञ्जयं शिवमुपास्य जयन्ति मृत्युं
सञ्जीवनं मनुमुपास्य जयन्ति कालम्।
मन्त्रेण दक्षिणशिवं यजतां मुखाब्जे
सारस्वतं वहति धाम सरस्वतीव।।

(30) The section is devoted to the enumeration of Aghoramantra and Aghorāstra which have different uses according to needs. The aspect of

Śiva having eighteen hands with a variety of weapons is to be drawn on a wall or in a piece of cloth for worship. Aghorāstra is also similarly described having eight hands. Performance of rituals is useful to get rid of diseases of human beings and animals. It also ensures worldly prosperity. Another use is the protection of the army and its victory over the enemies.

(31) The section deals with several Mantras, as noted in the following lines :

शिवास्त्रवत् पाशुपतास्त्रमुक्तं व्योमाख्यविद्यापि च पिण्डबीजम्।
तथैव चिन्तामणिबीजमस्मिन् षड्वक्त्रमन्त्रः पटले समासात्।।

The nature of these Mantras may be briefly indicated as follows :

शिव एव हि सर्गान्तः शिवास्त्रं परिकीर्तितम्।
अस्त्रं पाशुपतं चैतत् समस्तदुरितापहम्।।
एकाशीतिसहस्त्रं तु व्योमव्यापिमनुं जपेत्।।
पिण्डं स्यात् बीजरत्नं तदखिलार्थप्रसाधनम्।।
बीजं चिन्तामणिर्नाम महारुद्रोऽस्य देवता।।

There are several conceptions of Subrahmaṇya. He may be conceived as having one face or six faces and proportionate hands holding different weapons. Some of the aspects are as follows :

षण्मुखो वैकवक्त्रो वा द्वादशाक्षभुजो गुहः।
चतुर्बाहुर्द्विबाहुर्वा रक्ताकल्पविभूषितः।।
युवा कुमारो बालो वा स्कन्दो ध्येयः स्मिताननः।
पाणिभ्यां पङ्कजेऽधस्तादूर्ध्वशक्तिं च कुक्कुटम्।।
विभ्रच्चतुर्भुजः स्कन्दो ध्येयः पद्मासने स्थितः।
दक्षिणे पङ्कजं शक्तिं मातुलुङ्गं च वामतः।।
पाशं चतुर्भुजो विभ्रदेकवक्त्रो युवा गुहः।
अभयं पङ्कजं शक्तिं दक्षिणे वरतोमरे।।
कुलिशं षड्भुजो विभ्रदुपविष्टोऽम्बुजासने।
स्थितोऽपि षण्मुखो ध्येयस्त्वेकवक्त्रोऽथवा भवेत्।।

The benefits of the worship are said to be numerous. The Sādhaka would get all worldly prosperity. He would be as wealthy and influential as Kubera, the lord of riches.

(32) The section is devoted to a variety of subjects. Mantras to propitiate Śāstā, Kṣetrapāla, Caṇḍeśvara, Indra, Jambhala and Yakṣas like Karṇayakṣa are enumerated.

इत्थं हि शास्तुः कथितं विधानं समन्त्रकं क्षेत्रपचण्डयोश्च।
इन्द्रस्य यक्षेश्वरपूर्वकाणां त्रैकाल्यविज्ञानविशेषयुक्तम्।।

Śāstā, the son of Śiva has four hands holding weapons and rides a horse or elephant. He is to be conceived as follows :

चतुर्भुजं सौम्यवक्त्रं श्यामलं कोमलाकृतिम्।
वामोरुपादेनासीनं लम्बेतरपदाम्बुजम्।।
शरचापौ तथा खड्गं क्षुरिकां दधतं भुजैः।
पूर्णेन्दुवदनं चारूनीलकुञ्चितकुन्तलं।।
हारिहाराभिरामाङ्गमाबद्धोदरबन्धनम्।
किरीटचारुकेयूरकटकाङ्गुलिवेष्टनैः।।
तथैव कटिसूत्रेण नूपुराभ्यां च बिभ्रतम्।
नीलकौशेयवसनमाबद्धकरवालकम्।।
रक्ताकल्पं सुपीनांसं सर्वसौन्दर्यकेतनम्।
वामतोऽस्य प्रभां देवीं रक्तामुत्पलधारिणीम्।।
अष्टवर्षाकृतिं चापि सत्यकं दक्षिणे सुतम्।
ध्यात्वावाह्य तु शास्तारं देवं सावरणं यजेत्।।

The god has eight forms which are Goptā, Piṅgalākṣa, Vīrasena, Śāmbhava, Trinetra, Śūlabhṛd, Dakṣa, and Bhīmarūpa each representing a particular aspect of his personality. He is fond of hunt.

Kṣetrapāla is installed in the precincts of a temple to protect the region. There are two stanzas describing his form to be worshipped. They are as follows :

पायादञ्जनपुञ्जकुञ्जरघटानीलाञ्जनाम्भोदवद्
दोर्भ्यां खण्डकपालमप्यथ गदां व्योमाम्बरो भीषणः।
दंष्ट्रादन्तुरितास्यवृत्तकपिशस्त्र्यक्षोर्ध्वकेशालकः
सर्पाकल्पशिरः स्रगञ्चितवपुः क्षेत्रेश्वरो वश्चिरम्।।
व्यालम्बोर्ध्वजटाधरं त्रिणयनं नीलाञ्जनाद्रिप्रभं
दोर्द्वन्द्वात्तगदाकपालमरुणस्रग्वस्त्रगन्धोज्ज्वलम्।
घण्टाशृङ्खलमेखलाध्वनिमिलद् घुङ्कारभीमं विभुं
वन्दे मण्डलिताहिकुण्डलधरं तं क्षेत्रपालं सदा।।

Caṇḍeśvaramantra gives prosperity. The worship of Indra would secure landed property and wealth. The form of the god is given as follows :

पीतवर्णं चतुर्बाहुं वज्रपद्माङ्कुशाभयान्।
दधतं चारुसर्वाङ्गं पीताकल्पविभूषणैः।।
किरीटकर्णिकाहारकेयूराद्यैर्विभूषितम्।
हेममण्डपमध्यस्थं हेमसिंहासनाम्बुजे।।
शच्या देव्या सहासीनं मरुद्भिश्चाप्युपस्थितम्।
स्कन्दानलयमाद्यष्टलोकपालैर्निषेवितम्।।

Jambhala, the Yakṣa is the lord of the waters. He has three feet and a big belly. His description is as follows :

श्वेतपद्मस्थितं सौम्यं पीताभं द्विभुजं प्रभुम्।
रक्ताकल्पस्फुरन्मौलिमणिकुण्डलमण्डितम्।।
हारकेयूरकटककटिसूत्राद्यलङ्कृतम्।
त्रिपादं तुन्दिलं ध्यायेत् पूजादौ मन्त्रसिद्धये।।

Karṇayakṣa is again pot-bellied, possess four arms in which he carries riches. His form is given as :

तुन्दिलो धनदः पीतः पीताकल्पविभूषितः।
चतुर्बाहुर्दधत् कुम्भौ रत्नपूर्णौ हिरण्मयौ।।
करण्डो चोर्ध्वबाहुभ्यां भद्रपीठाम्बुजोदरे।।

Yakṣiṇi protects people from calamities. She would give knowledge of the past, present and future. Her description is as follows :

सिन्दूराभा विवस्त्रा मणिकनकमिलद्भूषणा मुक्तकेशी
पीनश्रोण्यूरुरम्या मणिमयरुचिमत्पादुकाक्रान्तपादा।
शिञ्जन्मञ्जीरकान्ता तनुतरविलसन्मध्यतुङ्गस्तनी या
सुभ्रूनेत्राखिलेन्दुद्युतिमुखकमला हेलती पातु युष्मान्।।

Worship of this deity is useful in many ways. She would reveal the good or bad events in dream, destroy rats and other pets, make animals timid and produce good results.

(33) The whole section is devoted to the description and efficacies of the Aṣṭākṣaramantra having eight syllables. The effects of the hymn is summed up in the last stanza as follows :

इति परमरहस्यं प्रोक्तमष्टाक्षरस्य
श्रुतिनिगदितमेतत् साधनाद्यं समासात्।
हरिचरणसरोजे भक्तिभाजां जनानां
प्रियहितमखिलार्थप्रार्थये हेतुभूतम्।।

The Brahmins should chant this with Praṇava while Śūdras, ladies and people of lower castes should use it without Praṇava. Nārāyaṇa is the deity to be propitiated to acquire the benefits of the hymn.

नीलाम्बुदश्यामलकोमलाङ्गः पूर्णेन्दुबिम्बद्युतिवक्त्रपद्मः।
रत्नप्रभोद्भासिकिरीटरोचिस्संभिन्ननीलालकभाररम्यः।।
सत्कौस्तुभोद्भासिविलोलहारः श्रीवत्सलक्ष्मीरुचिरोरुवक्षाः।
आपीतकौशेयविशेषरम्ये कटिप्रदेशे विपुले दधानः।
शङ्खं च चक्रं जलजं च नक्रं दधत् तलैः पादकराम्बुजानाम्।।
सर्वाङ्गसौन्दर्यगुणैकलक्ष्मीं बिभर्ति यस्मात् पुरुषोत्तमोऽसौ।।

In these stanzas a good description of the god is given along with his several attributes. This is most effective among the Vaiṣṇavamantras.

(34) In this section Śrīkarāṣṭākṣara is enumerated. Viṣṇu, the lord may be meditated upon by the Sādhaka as follows :

क्षीराब्धौ हेमपुलिने दिव्योद्याने मनोरमे।
अधस्तात् कल्पकतरोर्हेमसिंहासनाम्बुजे।।
ध्यायेत् तार्क्ष्यसमारूढं तप्तहाटकसन्निभम्।
शङ्खचक्रगदाब्जानि धारयन्तं चतुर्भुजम्।।
दिव्यपीताम्बरधरं विचित्रमुकुटोज्ज्वलम्।।

The Mantra is also called Viṣṇuhṛdaya. With some modification it becomes Gopālakamantra where God Kṛṣṇa is worshipped as a boy. The following stanzas may be used for meditation.

बालं प्रत्यग्रनीलोत्पलदलजलदश्यामलं कोमलाङ्गं
व्याकोशाम्भोजनेत्रं कनकमणिलसद्भूषणं पीतवस्त्रम्।
बर्हापीडं विचित्रोज्ज्वलमकरलसत्कुण्डलं चारुवक्त्रं
कृष्णं दोर्भिश्चतुर्भिर्धृतजलजगदापद्मचक्रं स्मरामि।।
श्रीवत्सोद्भासि वक्षःस्थलगतविलसत् कौस्तुभोद्भासिलक्ष्मी-
व्यामिश्रालोलहारं मधुकरनिकरानीलकेशालकान्तम्।
ध्यायेत् पूर्णेन्दुबिम्बामलमुखकमलं फुल्लपद्मायताक्षं
देवं गोपालवेषं दिवि सुरमुनिभिर्वन्द्यमानं मुकुन्दम्।।

He may be worshipped thrice a day. In the morning the lord is surrounded by the cowherd damsels; plays the flute and grazes the cows. In mid-day he is under a celestial tree surrounded by sages and celestials. In the evening he is in the Vṛndāvan garden performing the Rāsa dance with damsels. Thus he may be worshipped in different ways.

It may be noted that the deity as represented here may be called 'Śrīkara' (meaning, with Lakṣmī in the hand) since the embodiment of wealth and prosperity is held in the hand to be offered to the devotee, in contrast with 'Śrīdhara' (meaning, bearing Lakṣmī) who is the four-armed Viṣṇu having Lakṣmī on his chest and is identical with Śrīnivāsa. It may, however, also be noted that 'Śrīdhara' as one of the twenty four murtis of Viṣṇu, is without Lakṣmī, bearing the disc, lotus, conch and mace respectively in the upper right and left and the lower left and right hands, according to *Padmapurāṇa*. 'Śrīdhara' and '*Śrīkara*' are both appellations found in the *Viṣṇusahasranāma*.

This indeed is a rare form not described in many manuals.

But we find a passing mention of it in the *Śilparatna* of the Kerala writer Śrīkumāra who lived in the 16th century. It is given there as a form to be meditated upon (*dhyānaśloka*) under the title *Āvahantī*.

अरुणनलिनसंस्थं काञ्चनोद्दीप्तवर्णं
करधृतदरचक्रं पीतकौशेयवस्त्रम्।
कनककलशरक्ताब्जोत्पलासक्तपाणिं
श्रियमपरकराभ्यां बिभ्रतं नौमि विष्णुम्।।

I bow to Vishnu of golden hue,
Standing on a red lotus,
Donning a yellow silk,
Bearing the conch and disc,
Holding in the lower arms
Goddess Sri who keeps in her hands
A golden pot together with
A lotus red and lily too.

This description mostly agrees with the present sculpture. The śloka seems to speak of four arms for the goddess, two holding the pot, and the other two a flower each, but here we find only two, both together carrying the pot. As for the colour of the lotus, garment etc., which is to be imagined, naturally no indication in the image is possible. The verse also makes it clear that the female figure is the goddess of prosperity, the golden pot symbolising wealth.

Śilparatna is not, however, the earliest work which mentions this form. The *Prapañcasārasangraha* of Gīrvāṇendrasarasvatī cites this and gives the source as *Vāñchākalpalatā* of Vidyāraṇya. Although the identity of this latter work is not known, taking Vidyāraṇya to be the great Ācārya who adorned the Śāradā Pīṭha at Śṛṅgerī and who was largely instrumental in the establishment of the Vijayanagar kingdom, it must be assinged to the 14th century. Since we do not meet with this form in earlier works or find its representation in early sculpture, it can be reasonably presumed that this form is a development in Vaiṣṇava iconography in the late medieval period.

From the mention of Āvahantī in connection with the description of this form of Viṣṇu, it is clear that it is the presiding deity (*devatā*) for Avahanti. Āvahantī is a religious rite consisting mainly of offerings in fire (*homa*) with a view to procuring abundant food and great prosperity and having the anuvāka beginning with *Āvahantī vitanvānā* in the Taittirīya Upaniṣad as its principal mantra. This mantra itself is a prayer for wealth and for the acquisition of intelligent and earnest pupils. It means : "Bringing to me and increasing always clothes and cattle, food and drink, doing this long, do thou, then, bring to me prosperity in wool along with cattle. May students of sacred knowledge come to me from every side."

What is of interest to us is the rarity of the form. There is a granite

figure of this rare image in an Alankāramaṇḍapa of the Padmanabha Temple in Trivandrum and the image must have been carved as late as the 18th century AD.[1]

(35) The section is devoted to Nṛharimantra. The hymn praises the incarnation of Viṣṇu as Narasimha. Another aspect of the god is named as Pātālanarasiṁha. The form of the god for meditation is given as follows :

अकलङ्कशरच्चन्द्रसहस्त्रधवलद्युतिम् ।
उत्फुल्लरक्तकमलनेत्राङ्घ्रिकरपल्लवम् ।।
सिंहवक्त्रं लसद् दंष्ट्रं व्यात्तरक्तमुखाम्बुजम्।
त्रिनेत्रं भ्रुकुटीभीमं विद्युत्पिङ्गसटाच्छटम्।।
योगपट्टपिनद्धाङ्गं स्वासीनं पङ्कजासने।
व्यत्यस्तपादयुगलं जान्वारूढभुजद्वयम्।।
सर्वाङ्गसुन्दरतया भूषणानां विभूषणम्।
दैत्येन्द्रदारणप्रीत्या प्रसन्नाननपङ्कजम्।।

The worship of Narasiṁha is beneficial to all. Numerous are the benefits for the devotee. Pātālanarasiṁha is just another aspect of the god. The god may be represented in a painting for worship. Here the god is conceived as the destroyer of Hiraṇyakaśipu. On his body the blood and the intestines of the demon are to be noticed. While two of his hands are engaged in holding the body of the demon, the other six hands carry different weapons. The gods pleased by his action of destroying the demon attend on him eulogising his qualities. Ekākṣaramantra relating to Nṛsiṁha is also very powerful. It destroys the sin of humans acquired even in previous births. Here the god may be drawn in a canvas or carved as an idol having only four hands.

(36) Mahāvarāha and Varahaikākṣara are the two Mantras dealt with in this section. The difference between the two is very little. The form of the god is described as follows :

कालाम्बुदचयप्रख्यं वराहवदनं विभुम्।
चतुर्भुजं शङ्खचक्रगदाभयवरप्रदम्।।
त्रैलोक्यपूर्णवपुषं सुस्थितं पङ्कजासने।
किञ्चिदुत्थानपोत्रोत्थदंष्ट्रासीनवसुन्धरम्।।
श्रीवत्सकौस्तुभोरस्कं मकुटादिविभूषणैः।
भूषितं पीतवसनं स्वैक्यं ध्यात्वा जपादिषु।।
पूजयेन्मानसद्रव्यैः प्रतिमादिषु चार्चयेत्।।

1. Dr. S. Venkitasubramania Iyer ,'A rare image of Viṣṇu', Religion, Art and Culture, College Book House, Trivandrum, 1977, pp. 34-35.

The Mantra is useful for acquiring wisdom and poetic talent in addition to various other benefits.

(37) The worship of Sudarśana, the disc of Viṣṇu is detailed in this section. A superhuman form is given for the purpose of meditation.

रक्तं रक्ताम्बराढ्यं स्फुरदरुणमणिद्योतितानेकभूषं
दंष्ट्राशुभ्राट्टहासोत्कटविकटगलद्वह्निजालोग्रवक्त्रम्।
शङ्खं चक्रं गदाब्जे मुसलमपि धनुः सेषु पाशाङ्कुशे द्वे
बिभ्राणं साष्टबाहुं कपिलकचदृशं विष्णुचक्रं नमामि।।

The benefits of the hymn are many. The Sādhaka will acquire even superhuman powers. The prowess of the hymn is described as extraordinary. It often assumes the form of a terrible demoness especially when it embarks on an act of destruction. Flame of fire emerges from the mouth of this hideous feminine form. Dark limbs and burning eyes characterise it.

For the benefit of the common man a Sudarśanayantra also is described. This amulet will bring good fortune for those who wear it.

(38) Trailokyamohanamantra forms the topic of the section. Viṣṇu is the form of Vāmana conquered all the three worlds with his three steps and redeemed it from Mahābali. Hence Vāmana is the deity worshipped in this hymn. As a preliminary rite, Viṣṇu himself is to be propitiated. The form of Vāmana is described as follows :

क्षीरोदेन्दुमृणालकुन्दधवलः पद्मेन्दुबिम्बाननो
हस्ताभ्यां दधिभक्तपूर्णचषकं कुम्भं च पूर्णामृतम्।
बिभ्रन् मौलिविचित्रहारकटकाद्याभूषितः कौस्तुभी
ध्येयोऽन्नाधिपतिः प्रसन्नवदनः पीताम्बरो वामनः।।

Numerous benefits are described for the sake of the Sādhaka. He is to perform the rites depending on the nature of his desire.

(39) The section is entitled Viṣapratīkāra since it gives mantras to counter the effects of poison from snake bites. The last stanza summarises the contents as follows :

इत्थं हिताय खलु देहभृतां समासात्
नागोद्भवोदयकुलं कृतिहेतुदौत्यैः।
सौपर्णमन्त्र विनियोगविधानपूर्वं
ध्यानानि चैव कथितानि विषापहानि।।

Serpents belong to four categories—Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra. Their nature, places where they live, the reason for their bite etc., are described here. All cases of snake bites cannot be treated. Only after identifying the nature from the circumstances one should try to treat the victims. It is said :

दष्ट्राकारं दंशनं कारणं च चेष्टावेगस्थानमर्माणि दूतान्।
वाक्यं तारादिङ्निमित्तैस्तिथींश्च ज्ञात्वा कुर्याद् वा न कुर्याच्चिकित्साम्।।

It is believed that snakes have two hundred teeth out of which fortynine inject poison. The seriousness of the bite depends upon the number of teeth pressed in the bite. There are nine Viṣavegas, viz.

रोमाञ्चस्वेदशोषाश्च विवर्णत्वं च वेपथुः।
हिक्का च गलभङ्गश्च स्वापश्च मरणं तथा।।

The physician should ascertain the condition depending on the omens. The messenger himself suggests the condition of the victim by his dress, appearance, emotions and actions befitting the occasion.

The message itself is suggestive. The number of syllables in the messages may be taken as indicative of the nature of poison. Other omens are also described. Since Garuḍa is the enemy of snakes, his worship is essential. His form is given in a stanza as follows :

आजान्वोः स्वर्णवर्णं हिमगिरिशिखरप्रख्यमानाभिदेशात्
आ कण्ठात् पक्कवबिम्बीफलनवविकसद्बन्धुजीवोपमानम्।
आ शीर्षाद् भिन्ननीलाञ्जनचयरुचिरं भूषितं भोगिमुख्यै-
र्व्याप्तब्रह्माण्डमध्यं त्रिभुवननमितं वैनतेयं नमामि।।

The author also speaks of Amṛtakalās and Viṣakalās which increase and decrease respectively in the first half and dark half of the lunar month. These are located in the different parts of the body as noted in the stanza cited.

अङ्गुष्ठोर्ध्वपदाङ्घ्रिसन्धिषु तथा जानौ च गुह्ये ततो
नाभौ हृत्स्तनकण्ठघोणनयनश्रोत्रेषु मध्ये भ्रुवोः।
शङ्खे मूर्धनि पूर्वपक्षतिथिषु प्रोक्तामृताख्या कला
मूर्धाद्यं बहुले विलोममुदितारोहावरोहक्रमात्।।

By pressing the Amṛtakalā in a snake bitten body the poison becomes ineffective and by massaging the Viṣakalā the poison can be controlled from spreading to other regions.

(40) Treatment of the poison of different snakes and insects forms the subject of this section. Poisons injected by a hooded serpent; Maṇḍali, Rājila and other varieties of snakes, scorpion, rat, spider, mad dog, ants and other insects are defined and mode of treatment suggested. Appropriate medicines are prescribed giving details of the herbs. Mantras are also prescribed for the purpose. It is clear that the author has consulted many treatises dealing with toxicology in giving shape to the section. He has admitted his indebtedness as follows :

इत्थं विचार्य विधृतान्यति विस्तृतानि
तन्त्राणि पूर्वगुरुभिर्विहितानि सम्यक्।
क्ष्वेलोपशान्तिसुकृतार्थितया समासात्
सन्दर्शितं सकललोकहितं विधानम्।।

(41) The section deals with Bālacikitsā, the treatment of children. Babies are troubled by different evil demons causing convulsions, fever etc. There are various authorities on the subject. But two lines of treatment are popularly known. Khaḍgarāvaṇa and Nārāyaṇīya are the two lines adopted here.

तत्र बालचिकित्सायाः प्रकारा बहुधा स्मृताः।।
तेष्वादौ मतमाश्रित्य खड्गरावणचोदितम्।
नारायणीयोदितं च मार्गद्वयमिहोच्यते।।

According to the system of Khaḍgarāvaṇa a new born child is often affected by evil demons. For the first three days a particular demon seizes the child. During the next three days it is another demon. Thus after every unit of three days upto thirty six days demons of various nomenclature and propensity continue to trouble the child. The names of the demons that trouble the child are given as : Nandā, Sunandā, Pūtanā, Mukhamaṇḍikā, Vilālā, Śakunikā, Śuṣkāṅgi, Jṛmbhikā, Añjikā, Revatī, Śilā and Pākadāhajvara.

These demonic forces trouble children up to the age of twelve, sixteen or seventeen according to different authorities. A doll made of mud resembling the size and shape of the child affected by the demon is to be made and placed in a plantain leaf. Using particular Mantras Khaḍgarāvaṇa is to be propitiated to ward off the evil effects from the child

According to a different authority quoted the names of the demonic forces are : Pāpiṇī, Bhīṣaṇī, Jhaṇṭālī, Kākolī, Simhikā, Phaṭkārī, Muktakeśī, Daṇḍiṇī, Mahāmahiṣī and Rodinī.

These affect the child during the first ten days. Then after every month a particular demon is likely to cause troubles. The sequence of the evil force after every month is as follows : Pūtanā, Makuṭā, Gomukhī, Pīṅgalā, Hamsikā, Paṅkajā, Śītalā, Yamunā, Kūmbhakarṇī, Tāpasi, Rākṣasī and Capalā. Every year a new evil force may cause trouble. These forces are named in annual sequence as follows : Yātanā, Rodinī, Caṭakā, Cañcalā, Dhāvanī, Yamunā, Jātavedasī, Kālinī, Kalahamsī, Devadūtī, Palitā, Vāyavī, Yakṣiṇī, Muñjakamukhī, Vānarī, Bandhavatī and Kumārī.

All these forces are to be propitiated by offering oblations. Various deities are to be invoked to protect the different parts of the child. For instance :

विष्णुस्ते पूर्वतः पातु रुद्रो रक्षतु दक्षिणम्।
ब्रह्मा तु पश्चिमे पायात् स्कन्दो रक्षत्वथोत्तरम्।।
उपरिष्टात् तथा सूर्यः पातु त्वाधश्च वासुकिः।
पायाच्च त्वामघो वत्स शिष्टाः काष्ठाः समीरणः।।

The various ailments caused by the evil forces during particular stages of childhood are also enumerated in detail.

(42) The section is devoted to Grahaceṣṭā—the symptoms of people seized by evil demonic forces. Eighteen such forces are enumerated.

निस्तेजदेवासुरनागयक्षगन्धर्वरक्षः पितृहेद्र भस्माः।
योन्युद्भवाः कश्मलकाः प्रलापा विघ्नाः कुशान्त्याश्च पिशाचभूताः।।
अष्टादशविधास्त्वेवं ग्रहा गृह्णन्ति मानवान्।।

In addition, spirits like Unmāda, Apasmāra and Brahmarākṣasa also seize people, desirous of being propitiated by oblations or of having sexual enjoyment with the victims or with an intent to kill them. They are either quiet are cruel in their disposition. Only people of certain conditions are seized by such evil forces. Those who are angry, intoxicated by joy, frightened, lonely, separated, deprived of belongings and out of their senses are afflicted. Similarly women in certain situations like pregnant, nude, in menstural period, lustful, intoxicated by liquor, walking the streets alone during night, anointed with oil and despised, become the target. Such people show unnatural actions and behave strangely. They emulate the actions of other castes, have convulsions and suffer loss of consciousness etc.

विवृत्तनेत्रः पतितो विसंज्ञः फेनं वमन् सङ्कुचिताङ्घ्रिहस्तः।
क्रन्दन् सुभीमं विदशंश्च दन्तान् मत्तस्त्वपस्मारयुतः सुखी च।।
पठन् वेदान् कुशान् धत्ते द्विजानुष्ठानकृत् सदा।
देवान् यजति विप्रांश्च ग्रहश्च ब्रह्मराक्षसः।।

Remedial measures like treatment with medicines and Mantras may be taken only after ascertaining the intention of the force occupying the body of the patient. When gentle methods like propitiation by oblations fail, cruel and hard measures may be resorted to. In the second category the clay model of the person may be pierced, cut into pieces and offered as oblation in sacrificial fire. The evil forces may be chided, chastised and beaten up to persuade them to leave the body of the affected person. It is held :

पूर्वं ग्रहाणामभिवाञ्छितार्थैबलिप्रदानैस्तनुताच्चिकित्साम्।
यदा न मुञ्चेन्मृदुभिः प्रयोगैस्ततश्चिकित्सां विदधातु रौद्रीम्।।
आलेपनैर्धूपविशेषबद्धैः क्रूरैस्तथा भर्त्सनताडनैश्च।
तत्पुत्तलीच्छेदनवेधहोमैः कुर्याद् विमोक्षं क्रमशो ग्रहाणाम्।।

(43) The section is entirely related to the nature of Bhūtabādhā—demoniac possession and its remedies. Mantras of various kinds are prescribed for the purpose. They are enumerated as useful in various cases. Accordingly Mantras like Khaḍgarāvaṇa, Śūlinī, Vanadurgā, Aghorāstra, Sudarśana, Nṛsiṁha, Mantrarāja, Aparājitā, Vyomavyāpī are effective in dispelling evils from the body. Some more hymns like Vajragāndhārī and Mahāpāśupata are given. In the last mentioned hymn Śiva is to be meditated upon in the following form.

उद्यत्प्रद्योतविद्युत्ततिहसितजपापुञ्जपिञ्जारुणाङ्गो
रक्ताकल्पो मुखानां दशशतशिरसां चोग्रदंष्ट्रोज्ज्वलनाम्।
बिभ्रद् दोष्णां सहस्रं प्रतिवदनवमद्वह्निरात्तायुधानां
नागैराभूषितो वः पशुपतिरवतात् जाटजूटाहितेन्दुः।।

Another aspect of Śiva is called Khaḍgarāvaṇa having five heads and ten hands holding a number of weapons. The gods is to be worshipped with the following form.

घण्टाजालविराविमेखललसद्व्याघ्राजिनात्ताम्बरो
घण्टास्थिस्त्रगहीन्द्रभूषणधरो नागोपवीतोज्ज्वलः।
विद्युत्पुञ्जरुचिर्विभूतिधवलो ज्वालाकरालाननो
युष्मान् रक्षतु खड्गरावणशिवश्चन्द्रं कपर्दे दधत्।।

The various objects to be offered as oblations to the demoniac spirits include, coocked rice, seasamum, milk, parched rice, wheat, corns, flowers, twigs of neem, beans, mustard, curd and flour prepared as a lump. Often an image of the spirit is made with the lump of flour and it is pierced with sharp weapons imitating the act of killing the demon. It is often beaten with a stick to drive away the spirit.

(44) The section deals with Apasmāra or epilepsy which is often considered as a symptom of the possession of evil spirits. Medicines for oral consumption and for inhaling purposes are prescribed. Some of the prescriptions are summed up as follows :

प्रत्येकं कुडुबं तु यष्टिमधुकं हिङ्गोश्च सिन्धोः पृथग्
विंशत्या कुडुबैर्गजेन्द्रसलिलं पञ्चांशकं गोघृतम्।
कूश्माण्डस्य रसो भवेद् द्विगुणितो मूत्राज्ययोः याचितं
तत् पीतं च घृतं तथा नसिकृतं हन्यापदस्माकरान्।।

(45) The section deals with Jvarādicikitsā—treatment of fever and other illnesses. Both medicine and Mantra are prescribed. When the affliction occur on certain days it becomes incurable. In ceretain cases the disease will be cured only after several days. Fever is classified as of eight types :

ज्वरभेदास्त्वष्टभिदा वातात् पित्तात् कफादपि।
सन्निपाताद् वातपित्ताद् वातश्लेष्मविमिश्रणात्।।
श्लेमपित्ताच्चाभिघातादित्युक्तोऽष्टविधो ज्वरः।।

The symptoms of each type are given. The fever is often classified as Vaiṣṇava or Śaiva. Propitiation of respective deities with Mantras and rituals is suggested. Jvara is often personified as a deity with the following form :

उग्रं त्रिणेत्रं भसितावदातं भस्मायुधं वामवरप्रदानम्।
आताम्रमाल्यादिकमेकदंष्ट्रं ध्यायेज्ज्वरं पिङ्गजटाकिरीटम्।।

Medicines for certain other common diseases are also prescribed along with the symptoms of illness. Invocation of presiding deities is also suggested by the author.

(46) Miscellaneous diseases and their treatment are described in this section along with their remedies. Diseases of the eye, nose, throat, head, ear etc., are detailed here. The following stanzas sum up certain prescriptions which are efficacious.

सूर्यावर्तस्य शिग्रोर्मधुपदिनकृतोः सिन्धुवारस्य जात्या
रम्भायाः कारवल्याः सुरसलशुनयोः स्वे रसे तुल्यभागे।
तैलं पक्वं यथावत् श्रुतिपुटनिहितं कर्णशूलं च पूयं
बाधिर्यं तद्व्रणं च प्रशमयति यथा भारतं पापजातम्।।
पथ्याक्षामलनीलिका मधुकरीवाराहिमुण्ड्योऽमृता
ब्रह्मागश्च पुनर्नवा सतुरगा रक्तं तथा पीतकम्।
चूर्णीकृत्य समांशकं शतपुटं कान्तं तदर्धांशतः
क्षौद्रालोलितमश्नतोऽब्दमजरं स्याच्चामरं तद्वपुः।।

(47) Ābhicāra or exorcism is resorted to by people to destroy their enemies. Magical spells are often employed for malevalent purposes. Such acts are often called Kṣudras. There are seven types of spells that bring about different effets. There are enumerated as Stambha, Vidveṣa, Uccāṭa, Māraṇa, Bhrānti, Utsādana and Yoga. For effecting these ends, medicines, mantras, yantras and sacrificies are employed. These may be used against enemies only.

अथाभिचाराः शत्रूणां धर्मवेदद्रुहां स्मृताः।
ते च सप्तविधाः स्तम्भविद्वेषोच्चाटमारणैः।।
भ्रान्त्युत्सादनयोगैश्च यन्त्रमन्त्रहुतादिभिः।
सिध्यन्त्यौषधयोगैश्च तत्तत्तन्त्रनिदर्शनात्।।

There are ceretain principles for the employment of evil spells. It is said that such acts should not be perpetrated against Brahmins and kings.

These may be used to control desperadoes and villainous people as an act of self defence. Before performing such rites one should protect oneself from bad effects. Once the result is achieved the remedial rites should be done.

क्षुद्रकृत्यमिति यत् प्रदर्शितं तन्न विप्रनृपयोः प्रयोजयेत्।
आततायिषु च पापकारिषु श्रेयसेऽवनकृते प्रयोजयेत्।।
प्रागात्मनः कारयितुश्च रक्षां कृत्वा तु कुर्यादरिनिग्रहाद्यम्।
सिद्धेऽथ कृत्ये कृतनिष्कृतिः सन् प्राज्ञः प्रतीकारविधिं विदध्यात्।।

Dhūmāvatī, a horrible demoniac spirit is the presiding deity to be invoked in the dead of the night preferably in a burial ground. The ghastly form of the spirit is described as follows :

दीर्घाकारातिकृष्णा कृशविकटतनुर्मुक्तकेशी विरूपा
वक्रोत्तुङ्गाग्रनासा प्रविरलदशना वृत्तपिङ्गत्रिणेत्रा।
स्त्रीभूषा रोमशाङ्गी मलचितवसना काकवाहध्वजाढ्या
पायाद् धूमावती वः प्रतिनवविधवा धूतशूर्पाग्रहस्ता।।

The deity resembles a witch specially on the broom in the hand. Another deity to be invoked in this connection is Bhairava form of Śiva with ten hands holding different weapons. In this aspect Śiva appears in a terrible form with a body like dark cloud, reddish hair, wearing the skin of a tiger and serpents entwining his arms. In other words he appears as an embodiment of anger.

Yama, the god of death, is often invoked in this connection. Yamamantra is employed for this purpsoe. Other mantras like Aghorāstṛa and Nṛsiṁha are also used for exorcising evil spirits. Precautions against exorcism also are suggested.

(48) Subjugation by enchantment is often resorted to by people to gain their ends. Hence Mantras for this purpose are prescribed in Tantric texts. Lavaṇamantra is employed for this purpose. Bhadrakālī is the presiding deity of this spell. Others consider Agni as the deity.

The following stanzas describe the form of Bhadrakālī and Agni to be meditated upon by the Sādhaka in using the Mantra.

काली कालघनोपमा त्रिणयना शूलासिखट्वाङ्गकान्
नागं दक्षिणतोऽन्यतो डमरुकं मुण्डं च खेटं करैः।
बिभ्राणास्त्रकपालकं च विलसद् दंष्ट्राहिभूषोज्ज्वला
ध्येया पिङ्गकपर्दसद्धटशिरोमाला सुनीलाम्बरा।।
त्रिलोचनो मेषगतः कपर्दीस्रुवं च शक्तिं वरदाभये च।
भुजैर्दधत् कुङ्कुमपिङ्गवर्णो विभूषितोऽग्निर्धवलाम्बराद्यैः।।

There are some Mantras used for enchantising. Māhendra, Manmatha, Vidyā, and Nityaklinnā are effective for this purpose. There are certain preparations in the form of ink and ointment to achieve this end. It is said by applying the ink on the eyes, the Sādhaka will be able to achieve his desires like getting hidden treasures, attracting ladies for carnal pleasures etc.

(49) In this section medical treatment of cows forms the subject. Mantras are also prescribed for the same. Diseases of the cows and their remedies are enumerated. Some of the diseases and their treatment are noted as follows :

आरग्वधत्वचा रात्रिं लोणं चिञ्चाफलं तथा।
शुक्ते पिष्ट्वा हरेत् पीतं गवामुदरबृंहणम्।।
क्षीरे पिष्ट्वा तिलान् पाठमूलं कार्पासपत्रयुक्।
पाययेद् गां तु गोतक्रे गोविषूचीं हरेत् क्षणात्।।

Mantras may be written on leaves or metal plates to be tied on the neck of the cows to ward off evil effects and diseases. Such amulets may be tied to cowsheds also for their protection.

(50) The section deals with different substances and their modifications due to chemical and other reactions. The preparation of asafoetida, camphor, musk and camphor oil are mentioned. Melting agents of different metals are enumerated with their modes of preparation.

(51) In this section certain preparations for amusement are suggested. Methods to cause delusion are prescribed for the amusement of the people. A wide variety of jugglery is noted here. Some of the interesting items may be noted here.

बीजपूरकतैलं तु ताम्रपत्रे निधाय तु।
घर्मे निधाय मध्याह्ने रथी सूर्योऽत्र दृश्यते।।
अगस्ति पुष्पतोये तु भावितं बहुशोऽञ्जनम्।
स्रोताख्यमाञ्जितं नेत्रे दिवा नक्षत्रदर्शकम्।।

The method to see the sun with his chariot is given in the first stanza while in the second the means to visualise stars during day time are mentioned. Effecting invisibility is another trick. By chewing certain leaves one would be able to withstand pain or heat. The application of certain preparations on hands and legs would prevent burning effects of fire. One can save oneself from the effects of poison by taking some specially prepared pills.

Often antidotes are also noted to cancel the effects of delusion. Several interesting items are mentioned in this chapter for the amusement of people. People will be astonished to see many unnatural scenes and effects.

(52) In this section the rites to ensure victory in a battle are detailed. In the age of Kali one cannot avoid struggle and hence it is necessary to deal with the subject. Naturally the author finds justification in discussing this useful topic.

One who desires victory must know the auguries which are connected with five birds. Each of the five birds are related to certain syllables and they respectively represent the five stages of a king like childhood, youth, kingship, old age and death. Enjoyment, march for victory, ruling the kingdom, rest in retirement and passing away at the end of life are the five activities. The five birds, the five stages of life and the five activities are interrelated. Hence it is desirable to look for good omens at every stage of life.

शिखिकण्टकशिशुलूकाः कारण्डवसारसौ च पञ्चैते।
बालकुमारकनरपतिजरठानीताश्च पञ्चमे षट्के।।
अशनं यानं राज्यं सुप्तिर्मरणं च पञ्चकर्मैषाम्।
स्वस्याशाद्यं ज्ञेयं चक्रे शरकोष्ठके विहङ्गानाम्।।

One should proceed for battle carefully considersing the auguries. There are certain Mantras which could stupify the enemy forces. Some Mantras would protect the soldier from wounds caused by swords and arrows. Another hymn would prevent the loss of blood from the wound. Before going to the warfront one should consult the horoscope to determine the span of life. If his life span is short he should divide his wealth and properties among his family members, perform auspicious rites and worship tutelary deities. If he has a long span of life he should take care to protect his limbs with armours and shields. It is stated :

युयुत्सुनृपतिर्वान्यः सेनानीस्तु भटोऽथवा।
परीक्ष्यायुः स्वकं सम्यगायुष्मांश्चेत् प्रयत्नतः।।
सुगुप्तदेहः कवची ससहायो युयुत्सतु।
हीनायुश्चेत् कलत्रादीन् संविभज्य धनादिभिः।।
कृत्वा दानं यथावित्तं पुण्यानि च समाहितः।
स्नातः कृतस्वस्त्ययनः संपूज्याभीष्टदेवताम्।।
प्रसन्नः संगरं गच्छेत् स्वर्गलोकजिगीषया।।

Depending on the omens it is possible to ascertain the span of life. If the warrior perceives golden castles in the air he would die within a year. Seeing of golden trees, distorted form in mirror etc., would suggest that he would die in a month. The sight of the shadow of a man in the sky portents a life span of only six months. Loss of sight, smell etc., would suggest that his death is nearing. Such a person shold prepare for Mahāprasthāna—

departure from the world, after sharing his wealth and doing auspicious rites for the well-being in life after death.

On the other hand an unhealthy man should take care to rejuvenate his limbs by drinking elixir and using tonics. Several means for longevity are prescribed. For this both medicines and Mantras are useful. Before taking the tonics purgatives should be taken to clear the bowels. Some of the tonics would restore youth, prevent graying and baldness.

The following are certain observations.

निरम्लक्षारलवणं ब्रह्मचारी त्रिवत्सरम्।
सहस्रवत्सरं जीवेत् जरापलितवर्जितः।।
भक्षयेत् प्रातरुत्थाय निरम्लक्षारलोणभुक्।
क्षीरान्नाशी दिवारात्रं जरां मृत्युं जयेन्नरः।।

The first part of the treatise consisting of Sāmānyapāda and Mantrapāda comes to an end with this section. The author sums up the contents of the section in the final stanza of the first part as follows :

एवं शक्तिविजृम्भितेन विसरल्लिप्यर्णशब्दात्मकं
विश्वं युक्तविधानदैवतमया मन्त्राः स्वतन्त्रोदिताः।
रक्षार्थं जगतां गरग्रहरुजां ध्वंसो रिपूणां क्रमा-
दत्रेशानशिवेन नर्म च युधां जैत्रं च सन्दर्शितम्।।

III. Kriyāpāda

The second part of the work begins with Kriyāpāda which consists of sixty-four Paṭalas. As suggested by the title it deals with the ritualistic aspect of the Mantras enunciated in the previous part.

(1) The first Paṭala deals with Śivasadbhāva, Āgamaprāmāṇya, Tattvamātṛkā and Vastunirdeśa.

The existence of Śiva as the supreme power is the main thesis of the section. It is Śiva who enunciated the main principles of virtue. He is not subjected to the power of Māyā. He is the root cause of the universe both for sustenance and destruction and is the object of the means of knowledge like Pratyakṣa, Anumāna and Āgama. It can be definitely proved that there is one force called Śiva as the agent who is different from all other forces. It is said :

सर्वकर्त्रा शिवेनोक्तं शास्त्रं मुख्यं हि सर्वथा।
स हि मायादि भूम्यन्तविश्वकार्यस्य कारणम्।।
शिवः कर्ता विकर्ता च प्रमाणत्रयगोचरः।
अस्त्येकः स शिवः कर्ता ह्यपरेभ्यो विलक्षणः।।
योगिप्रत्यक्षतः सिद्धश्चानुमानागमैरपि।।

The author shows that various schools of thought like Vaiśeṣika Sāṁkhya, Vedānta, Cārvāka and Jaina would have to accept the existence of Śiva as the primordial cause of the universe.

Now the reliability of Āgamas is established. Śiva himself proclaimed these Āgamas which are mainly classified as Parā and Aparā. Under the first category called Parā there are twenty-eight Āgamas designated as Śivajñanabheda. There are ten Āgamas beginning with Kāmikā and eighteen beginning with Vijaya. These together make twenty eight. The second category Aparā consists of fourteen. There are ten beginning with Ṛgveda and four beginning with Mīmāṁsā. Both of them together make fourteen. This second category is often called Paśujñānabheda as agent Śivajñānabheda. The following passages may be noted.

स शिवः स्वमुखोद्भूतैरागमैस्तु परापरैः।
अनुगृह्णाति हि जगत् भोगमोक्षप्रसिद्धये।।
परैः शैवादिभिर्दिव्यैरागमैः पाशमोचकैः।
अपरैरपि वेदाद्यैरागमैः स्वमुखोद्गतैः।।
स्वर्गादिफलसिध्यर्थं पशुज्ञानप्रकाशकैः।।

From this it is known that Śiva gave rise to two kinds of Āgamas, Parā called Śivajñāna and Aparā Paśujñāna. The following stanzas enumerate the twenty eight types of Śaivāgamas known as Śivajñāna.

शैवागमस्य भेदाः स्युः प्रथमं कामिकादयः।
ततश्चाष्टादशविधा भेदाः स्युर्विजयादयः।।
कामिकं योगजाचिन्त्यकारणान्यजितं तथा।
दीप्तं सूक्ष्मं सहस्रं चाप्यंशुमान् सुप्रभेदकम्।।
शिवभेदसमाख्यानि तन्त्राण्येवं दश क्रमात्।
विजयं चैव निःश्वासं प्रोद्गीतं पारमेश्वरम्।।
आग्नेयं मुखबिम्बं च स्वायम्भुवमतः परम्।
रौरवं माकुटं चैव किरणं लम्बितं तथा।।
चन्द्रज्ञानं वीरभद्रं सिद्धं सान्तानिकं ततः।
शर्वोद्गीतं च विमलं वातुलं चेत्यनुक्रमात्।
रुद्रभेदोद्भवान्येव तन्त्राण्यष्टादशैव हि।।

There are varieties and sub-varieties for these Tantras which are many. The twenty-eight Tantras mentioned in the above stanza are as follows : (1) Kāmika, (2) Yogaja, (3) Acintya, (4) Kāraṇa, (5) Ajita, (6) Dīpta, (7) Sūkṣma, (8) Sahasra, (9) Aṁśumadbheda, (10) Suprabheda, (11) Vijaya, (12) Niśśvāsa, (13) Prodgīta, (14) Pārameśvara, (15) Āgneya, (16) Mukhabimba, (17) Svāyambhuva, (18) Raurava, (19) Mākuṭa, (20) Kiraṇa, (21) Lambita, (22) Candrajñāna, (23) Vīrabhadra, (24) Siddha, (25) Sāntānika, (26) Śarvodgīta, (27) Vimala and (28) Vātula.

Quoting the authority of Svāyambhuva the author says that there are some more called Pāśupata, Vākula and Somatantra.

पुनः स्वेच्छावतारेषु तन्त्रं पाशुपतं तथा।
वाकुलं सोमतन्त्रं च जगाद परमेश्वरः।।

The enumeration of Aparā category is as follows :

अपरागमभेदोऽपि प्रथमो दशधा स्मृतः।
ऋग्वेदोऽथ यजुर्वेदः साम चाथर्व एव च।।
शिक्षा कल्पो निरुक्तं च छन्दो ज्योतिषमेव च।
ततो व्याकरणं चैत्र वेदानामित्यतो दश।।
मीमांसा न्यायशास्त्रं च पुराणं स्मृतिरेव च।
चतुर्भेदा हि विद्यास्ता सर्वास्त्वेवं चतुर्दश।।

The above mentioned Vidyās divide themselves into sub-varieties as the different Śākhas of the Vedas, Saṃhitās and Śāstras. The author states that some people may not agree with this idea that the Vedas originated from the mouth of Śiva. He does not believe the idea that the Vedas are Apauruṣeya. On the other hand they must have orginated from an intelligent person who must be reliable also. Otherwise nobody would accept them. Hence Śiva whose reliability is never doubted must be the author of the Vedas and Saṃhitās. He states :

अत्र केचित्तु वेदानामुद्भवं शिववक्त्रतः।
अज्ञानात्र सहन्ते यत् तत्र वेद हितावहम्।।
पदवाक्यार्थसन्दर्भगर्भा शब्दमयी श्रुतिः।
बुद्धिमत्पुरुषोदीर्णा नान्यथैवं प्रदृश्यते।।
तत्रह्याप्तप्रणीतत्वं शिष्टस्वीकारनिश्चितम्।
अनाप्तकर्तृकत्वं च न श्रुतेः श्रूयते क्वचित्।।
तस्मादत्यन्तमाप्तेन शिवेन श्रुतयोऽखिलाः।
प्रणीताः सर्वकर्त्रेति प्रमाणं जायते सताम्।।

In holding this view the author follows the tenets of the Svāyambhuvatantra. He also quotes various Smṛtis and Purāṇas in support of the above position taken by him. It is said :

वेदस्य पुरुषः कर्ता न हि यादृशतादृशः।
किन्तु त्रैलोक्यनिर्माणनिपुणः परमेश्वरः।।

As already noted in the Sāmānyapāda of the treatise the author enumerates sixteen vowels and fifty consonants. He states that there are thirty six Tattvas. The word Tattva is derived in the sense "that which survives space and time till deluge". The following definitions make the idea clear.

1. तच्छब्दः प्रकृतार्थे स्यात् त्वम्पदं तस्य भावगम्।
सन्ततं यत् ततं तत्वं सन्ततत्वं च कालतः।।

2. ततत्वात् सन्ततत्वाच्च तत्त्वानीति ततो विदुः।
ततत्वं देशतो व्याप्तिः सन्ततत्वं च कालतः।।

3. आप्रलयं यत्तिष्ठति सर्वेषां भोगदायि भुवनानाम्।
तत् तत्वनामधेयं न शरीरघटादिकं तत्वम्।।

The first definition is given by Īśānaśiva while the other two are given respectively in the treatises called Tattvasiddhi and Tattvaprakāśa. The opening section of the Kriyāpāda is concluded with the following stanza reiterating the existence of Śiva.

मुख्ये श्रेयसि भोगमोक्षफलदो विश्वस्य कर्ता सुधीः।
स्वास्योदीर्णपरापरागमपरज्ञानाणुसन्तारणः ।
योऽनादिर्विमलो विलक्षणतयान्येभ्यः स्वतन्त्रो विभु-
स्तत्वैर्वर्णकलादिभिः स विदुषां वेद्यश्च सिद्धःशिवः।।

(2) According to Śaivāgamas there are six categories called Paśu, Pāśa, Pati, Śakti, Vicāra and Kriyācaryā. Śaiva texts like Mataṅga, Parā, Kiraṇa, Rāmakaṇṭha, Bṛhatkālottara, and Pārameśvara explain these concepts in detail. It is said :

पशुः पाशः पतिः शक्तिर्विचारश्चेति पञ्चधा।
पदार्थाः स्युः क्रियाचर्या षष्ठी शैवागमोदिता।।

The author then proceeds to discuss each of these concepts. Before establishing the Tantric position he considers the views of Bauddha, Sāṁkhya, Jaiminīya, Naiyāyika and Vaiyākaraṇa. He states his own view as follows :

पशुस्त्वमूर्तः खलु नित्यनिर्गुणः
स निष्क्रियो ज्ञप्रभुदेहगोचरः।
मलादशुद्धोऽपि च भोक्तृतां गतः
स्वकर्मणामीश्वरमायया वृतः।।
स्वयं तु किञ्चिज्ज्ञतयाथ रागतः
स रञ्जितः सत्वरजस्तमोगुणैः।
तथापि बुध्यादिभिरेव बुध्यते
विचिन्तको भोगविधानतृष्णया।।

Other Śaiva texts also are quoted by him and they also more or less agree with his views.

Then the concept of Pāśa sometimes called Varuṇapāśa is discussed. A threefold division into Mala, Māyā and Karma is attempted.

तथैव पाशास्त्रिविधास्तु देहिनां
मलं च मायाप्यथ कर्म सञ्चितम्।
तदाणवं नाम मलं सहोद्भवं
यदेव मायेयककार्मणाह्वयम्।।

Mala is defined as :

अनात्मभूतेऽत्र कलेबरे पशोर्यदात्मबुद्धिर्ममता च वस्तुषु।
असत्सु सद्बुद्धिरितीह तत् त्रयं मलाख्यमज्ञानमिदं परिस्फुटम्।।

Accordingly Mala is a form of ignorance. A feeling of attachment and wrong congnition are its characteristics. Māyā stands for the affection of Tattvas and it is defined as follows :

मायेत्युक्ता कलाद्यात्र क्षित्यन्ता तत्वसंहतिः।
यस्यां विश्वप्रपञ्चोयं सहाभिख्यातगोचरः।।
सर्वकार्यं यतो माति मायातत्त्वमतः स्मृतम्।।

Karma is classified into two categories, the meritorious and the result of the sinful activities. Again these are of three types, mental, caused by words and physical.

कर्मापि च स्यात् द्विविधं कृतंप्राक्
पुण्यात्मकं चाप्यथ पापकं च।
ते च त्रिभेदे खलु मानसं प्राग्
वाग्जं च शारीरमिति क्रमेण।।

Pati is identical with the supreme power Śiva who is ominicient, free and always contented. He is ominipresent and beyond the principles of Tantra. His prowess could not be measured.

पतिस्तु शुद्धः शिव एव नित्यस्तृप्तश्च सर्वज्ञगुणः स्वतन्त्रः।
अनादिबोधोऽयमलुप्तशक्तिः सोऽनन्तशक्तिर्निखिलाध्वपालः।।

Śaktivicāra considers the personification of Śiva's prowess as capable of giving everything. It is like the lustre of a lamp. According to some authority this Śakti is of sixteen kinds. These powers have certain qualities which represent different aspects of creation, sustenace and destruction Though Śiva himself is without an attribute he assumes these powers for sake of universe. Thus he possesses the qualities of Icchā, Jñāna and Kriyā.

शिवस्य शक्तिः परमार्थसूक्ष्मा चितिः स्वतन्त्राखिलसिद्धिहेतुः।
प्रभेव दीपात् तु शिवादभिन्ना जगद्भवोन्मीलनबोधदक्षा।।
तत्त्वेन सा चेश्वरसंज्ञितेन युक्ता चतुर्भिर्भुवनैः समग्रा।
इच्छाक्रियाज्ञानमयी त्रिभेदा भिन्ना पुनः षोडशधा च शक्तिः।।

Vicāra is the deliberation over the twenty six ways of the world. These ways are dependent on the actions of Puruṣa.

षड्विंशतिर्यो भुवनाध्वभेदो विद्यासविद्येश्वरतत्वयुक्तः।
तस्यापि पश्चादिपुरोदितानां मीमांसनं चात्र विचारमाहुः।।

Kriyācaryā deals with Nitya, Naimittika and Kāmya types of religious rites.

क्रियेति च स्यादिह कृत्यचक्रं दीक्षादिसंस्कारविशेषयुक्त्या।
स नित्यनैमित्तिककाम्यकर्मचर्याह्वयं तद्युगलं पदार्थः।।

The section is concluded with a statement that these six categories are the essence of Śaivatantra and that properly pursued they would yield results as in the case of a celestial tree. In this virtuous action is of paramount importance.

(3) The section deals with the daily rites of a religious-minded man. Bathing in the the morning, smearing of ashes, performance of morning, noon and evening prayers, and offering of the libations of water to the manes form the daily routine.

The daily routine starts with the clearing of the bowels, washing the face, cleaning the teeth and taking the morning bath. For bathing a river is always preferred. Recitation of Aghamarṣaṇa hymn will wash away the sin as the salt melts in water.

यथा जलौघे लवणस्य सञ्चयः प्रयाति सद्यो विलयं महानपि।
तथा महानप्यघमर्षणोऽम्हसां चयो विनाशं व्रजतीति निश्चितम्।

At the time of bath Ācamana or sipping water is considered auspicious. This must precede the prayers. The sancitity of this is explained as follows :

हृत्कण्ठास्यगताः पुनन्ति विधिनैवापो द्विजातीन् क्रमात्।
त्रिः पीता वृषलस्त्रियावपि तथा कुण्डानुलोमादिकान्।।
आचम्य त्रिरपस्त्रिवेदपुरुषाः प्रीणन्ति निर्मार्ष्टि यद्
द्विः साथर्वषडङ्गयज्ञपुरुषाः प्रीतास्युरप्यग्नयः।।

The prayers at the three junctures of the day should be with Mantras. The sun is to be worshipped in all the three junctures contemplating his power Sāvitrī in different forms. This prowess of the sun assumes divergent forms at morning, noon and evening. Hence three separate forms to be meditated upon are given as follows to be worshipped depending upon the time.

हंसारूढां स्वतेजोगणमणिवसनालेपनामब्जनेत्रां
वेदास्यामक्षमालां स्रुवमथ कलशं दण्डमप्यादधानाम्।

ध्यायेद् दोर्भिश्चतुर्भिस्त्रिभुवनजननीं पूर्वसन्ध्यां तु वन्द्यां
सावित्रीमृक्सवित्रीमभिनववयसं मण्डले चण्डरश्मेः।।
तार्क्ष्यारूढाम्बुजाक्षी शतमखमणिभा शङ्खचक्रे दधाना
दोर्भिर्युक्तां चतुर्भिस्थितिरिह जगतां या यजूंष्युद्गिरन्ती।
व्यालोलानेकहारद्युतिरुचिरुचिरा वैष्णवी मध्यमेऽह्नः
सावित्री ध्येयरूपा विलसति सवितुर्मण्डले पीतवस्त्रा।।
पञ्चास्यां पिङ्गविद्युत्ततिरुचिरजटामण्डलां चन्द्रमौलिं
रङ्गद्भूषाभुजङ्गोत्फणफणिकिरणोद्भासिभस्माङ्गरागाम्।
ध्यायेत् खट्वाङ्गशूलाभयवरदकरां व्याघ्रचर्माम्बराढ्यां
सावित्रीं सत्रिनेत्रां परिणतवयसं सामसूतिं दिनान्ते।।

Presenting libations of water to the manes of the departed ancestors is an obligatory ceremony. Similarly libation of water should be offered to the ten quarters of the earth, namely the eight quarters plus sky and ground. The regents of the quarters also should be propitiated. It is ordained, that such performances are capable of removing all kinds of sins. While offering libations the lords of the respective quarters should be meditated upon and eulogised using Mantras.

Āgneyasnāna, the purfication of the limbs by smearing ashes over the body also is ordained after taking bath in water. Ashes from the wild fire or burnt cowdung may be used for this. Those who are afflicted with diseases are prohibited form bathing in water. They have to purify themselves by smearing ashes which would be beneficial to their health.

स्नानं प्राग् वारुणं कृत्वा पश्चादाग्नेयमाचरेत्।
एवं सकृत् तथा शक्त्या स्नातोऽम्भसि विचक्षणः।।
भस्मस्नानाधिकारी स्यान्नान्यथा मुनिपुङ्गव।
रोगपीडावशात् स्नातुमशक्तो वारुणे यदा।।
आग्नेयमेव तस्येष्टं रोगप्रशमनं च तत्।
आग्नेयं भस्मना स्नानमखिलाघनिबर्हणम्।।

The importance of performing the daily rituals is stressed in the concluding stanza of the section as follows :

सन्ध्योपास्तिप्रसङ्गादिति विधिविहितं नैत्यकं कर्मचक्रं
संक्षेपात् शैवतन्त्रे स्मृतमिह कथितं लिङ्गिनां वर्णिनां च।
दृष्टादृष्टेष्टसिद्धिप्रदमिह मुनिभिः सेवितं चेति सन्तः
स्वीकुर्वन्तु स्ववित्तं स्वयमिव सुहृदः सत्पथा वर्तयन्तः।।

(4) The section is devoted to the purification of body and mind. The first one is easily done by taking bath. For the second Yogic practices are

necessary. Concentration of mind is essential for this. Only after performing this kind of dual purification one becomes eligible for meditation, chanting of Mantras etc. The section begins thus :

प्रणम्य शम्भुं शशिखण्डशेखरं भवं भवच्छेदकरं समासतः।
सभूतशुद्धिक्रममात्मशोधनं निगद्यते योगजपादि सिद्धये।।

This kind of purification is useful for retaining health and avoiding ailments. The final stanza of the section exhorts people to purify themselves.

नहि सलिलविशेषैः केवलं क्षालनाद्यैः
प्रभवति परिशुद्धिर्यन्मलिष्ठं शरीरम्।
द्विविधमितिह सद्भिः सान्तरङ्गात्मशुद्धिः
सविधि समुपदिष्टां तां भजे नित्यशोऽपि।।

(5) The section deals with Upacāras or articles of worship. The worship is of three kinds Jyeṣṭha, Madhyama and Adhama depending on the number of items employed. The Sādhaka can choose for himself the particular mode in accordance with his wish or capability. Accordingly in the first type, sixteen modes are enumerated. In the second type the number is reduced to ten while in the third only five items are included. The following stanzas give the respective items giving sixteen, ten and five modes of worship.

आसनावाहनार्घ्याणि पाद्यमाचमनीयकम्।
साङ्गोपाङ्गं तथा स्नानं वसनाभरणानि च।।
गन्धपुष्पे तथा धूपो दीपश्चरुनिवेदनम्।
अग्निकार्यं नमस्कारो जपपूजासमर्पणम्।।
इति षोडश चोद्दिष्टा ह्युपचाराः समासतः।
पाद्यमर्घ्यं तथाचामः स्नानं गन्धश्च पुष्पकम्।
धूपदीपनिवेद्यानि नमस्कारश्च ते दश।।
मध्यमायां तु पूजायामुपचाराः प्रकीर्तिताः।
गन्धं पुष्पं धूपदीपौ निवेद्यं पञ्चैतेस्युस्तूपचाराः कनिष्ठे।।

Āsana is the pedestal on which the deity is seated. It stands for the location or seat in which the idol is fixed.

आधारो वेत्यासनं देवतायाः स्वासीनास्मिन् पूज्यते देवतेष्टा।
धातोरासेत्यस्य चैवोपवेशः सिद्धस्तस्मादासनं प्राक् प्रशस्तम्।।

Āvāhana is the invocation of the deity in idol or other substances. It can be conception also where a visible form is not installed. By this the deity is persuaded to be present to partake of the oblations. There are five ingredients for this invocation. They are respectively called Sthāpana, Sannidhāpana, Sannirodha, Amṛtīkaraṇa and Avakuṇṭhana each representing different stages of invocation.

स्वत एवाभिपूर्णस्य तत्वस्येहार्चनादिषु।
सादरं सम्मुखीभावं तदावाहनमिष्यते।।
आवाहनाङ्गभूतानि स्थापनं सन्निधापनम्।
सन्निरोधामृतीकारावकुण्ठनमेव च ।।

There are two types of oblations conceived as Arghya. It can be six or eight things in the case of Śaiva worship. These become Viśeṣārghya if the materials are fortified by Mantras before the actual offering is made, otherwise they become Sāmānyārghya.

Pādya is the sanctified water given to the deity for ceremonial washing of the feet. It is also used for sipping when purified by Mantras. Ceremonial bathing of the idol is necessary. After removing the previous day's garland etc., oil is to be applied on the idol. At the time of bathing, this oil is to be removed by the flour of wheat or beans. When water is poured, there should be the beating of drums and other musical instruments. After this the water is to be dried up using fresh clothes. When the deity is concieved in a picture, diagram etc., there is no place for ceremonial bathing. The the idol is to be decorated with clothes, ornaments and garlands. Incenses and lamps should be used for worship. Cooked food and other items of oblations must be offered to the deity every day.

The number of Upacāras differ according to different authorities. Some consider that there should be twenty-five or thirty-six modes of worship. Śaiva tantras prescribe details for these items. The section is concluded with the following observation.

इति निगदितमार्गास्तूपचाराः प्रदिष्टाः
पृथगिह परिपाट्या शैवतन्त्रेषु दृष्टाः।
यजनविधिषु शम्भोर्वेदितव्या यथावत्
स्वभिमतफलसिद्धिः स्यात् यथा भक्तिभाजाम्।।

(6) There are six major aspects for the rituals. They are Mantra, Mudrā, Kuṇḍa, Maṇḍala, Dravya and Sādhaka. The presence of these is essential for a Tantric rite. It is said :

अङ्गैः षड्भिः स्यात् क्रियायाः प्रसिद्धि-
र्मन्त्रामुद्राकुण्डवन्मण्डलानि।
द्रव्यावाप्तिः साधकाश्चेति सम्यग्
वक्ष्यन्ते तान्यत्र तन्त्रोदितानि।।

In the Tantric system Mantra is most important for worship. The word Mantra has two aspects, Manana-medition and Trāṇa-protection. It is held :

मननत्राणधर्मित्वं वाचके दैवतस्य तु।
यत्र तन्मन्त्रसंज्ञं स्याद् ह्रस्वदीर्घादिलक्षणैः।।

मननात् सर्वभूतानां त्राणात् संसारसागरात्।
मन्त्ररूपा हि तच्छक्तिर्मननत्राणधर्मिणी।।

The Praṇava is considered as Mūlamantra which represents Śabdabrahma. The fifty consonants are identified with the limbs of goddess Śakti. She is considered as Lipidevatā whose form is to be meditated upon by the Sādhaka.

मूलमन्त्रो विनिर्दिष्टो ब्रह्मभिः स्वाङ्गसंयुतः।
अकारश्चाप्युकारोऽथ मकारो बिन्दुनादवान्।।
नाराख्यः प्रणवो ह्येष शब्दब्रह्मात्मको मतः।
पञ्चाशद्वर्णरूपा या मातृका परमेश्वरी।।

The conception of Lipidevatā is as follows :

मुद्रार्थस्फटिकाक्षसूत्रकलशांश्चाबिभ्रती पुस्तकं
हस्तैर्दक्षिणपूर्वकैस्त्रिणयना शुक्लस्त्रगालेपना।
कुन्दाभाक्षरविग्रहा शशिकलां मौलौ प्रसन्नानना
धत्ते या लिपिदेवताम्बुजगता मुक्ताभरालङ्कृता।।

It is stated that certain words are to be suffixed to Mantras ending in dative cases. Such words are listed as follows :

नमः स्वाहा वषट् चाथ हुं वौषट्फट् च जातयः।
चतुर्थ्यन्ताङ्गमन्त्राणामन्ते योज्या यथाक्रमम्।।

Other words that are suffixed to Mantras include : vidmahe, dhīmahi, pracodayāt etc. These words are to be used appropriately depending on the Mantra. They should not be arbitrarily used by the Sādhaka.

(7) This section deals with Mudrās which are certain ceremonial poses of hands employing symbolic positions of fingers. In Śaivāgamas the essentiality of the poses is stressed for performing worship. For the worship of the sun six poses are suggested while in the worship of Śiva ten or more poses of fingers are enumerated.

वक्ष्ये मुद्राः शैवतन्त्रप्रसिद्धा याभिः पूजाकर्मसिद्धिः प्रदिष्टा।
सूर्यस्यादौ षड् विशेषेण पश्चात् शम्भोर्मुख्याः स्युर्दशान्याश्च वेद्याः।।

The poses for sun worship are enmurated as six. They are : Padmā, Bimbā, Niṣṭhurā, Govṛṣā, Dhenu and Trāsanī. There are only slight variations between different poses. The following stanzas prescribe the six poses mentioned above.

पद्माकारावाभिमुख्येन पाणी मध्येङ्गुष्ठौ शायितौ कर्णिकावत्।
पद्माख्येयं सैव संलग्नमध्या सृष्टाङ्गुष्ठा बिम्बसंज्ञा तु मुद्रा।।

प्राग्वत् पाण्योर्लग्नयोरङ्गुलीनामग्रेऽङ्गुष्ठोच्चालनान्निष्ठुरा स्यात्।
बद्ध्वा मुष्टिं दक्षिणामास्फुरन्त्यौ मुक्त्वा तर्जामध्यमे गोवृषाख्या।।
अन्योन्यग्रथितसमाङ्गुलीकपाण्योस्तर्जाग्रद्वयसमवेतमध्यमाग्रे।
व्यत्यस्तेऽप्यथ तदनामिककानिष्ठायुक्ताग्रे भवति हि धेनुसंज्ञमुद्रा।।
बध्वा दक्षिणहस्तेन मुष्टिमुत्सृष्टतर्जनीम्।
तत्तर्जन्या वामतलताडनात् त्रासनी भवेत्।।

To these six Mudras four more are added for the worhip of Śiva. They are : Mahāmudrā. Āvāhanamudrā (also called Sthāpanī) Sannidhāpanī and Vandanī. There is only a slight difference between Niṣṭhurā and Sannidhāpanī. A few more poses for the propitiation of Śiva are enumerated as Kālakarṇī, Veṣṭitaliṅgā (which is identified with Dhenumudrā) and Pañcamukhī. According to a different conception five poses of fingers are given. They are called Śakti, Śūla, Dravya, Samhāriṇī and Kṣamāpanī.

(8) This section deals with various types of sacrificial pits for offering oblations and Tantric diagrams of various colours and sizes. The sacrificial pit is to be dug in the ground to kindle the sacred fire in which oblations are to be offered. Eight types of pits are enumerated depending on their shape. The size can be fixed accordingly. The varieties given are as follows :

कुण्डं प्रशस्तं चतुरश्रमादावश्वत्थपत्रं च तथार्धचन्द्रम्।
तद्वत् त्रिकोणं त्वपि वर्तुलं स्यात् षट्कोणकं पद्ममथाष्टकोणम्।।

It can be of the shape of Caturaśra-square, Aśvatthapatra like a leaf of he fig tree, Ardhacandra-cresent-shaped, Trikona-triangular, Vartula-circular, Ṣaṭkoṇaka-hexangular, Padma-like a lotus flower, and Aṣṭakoṇa octagon. The standard measurements for each type are given. But a bigger size also is permitted provided the proportions are kept accordingly. Descriptions of some of these sacrificial altars may be noted here. The one called Aśvatthapatra is defined as follows :

श्रुत्येकांशं तु सीम्नोर्बहिरपि पुरतोऽथाङ्कयित्वाम्बुनाथे
तन्मानात् सूत्रमन्तर्निहितमुभयतः कोणयोर्वर्तयित्वा।
मध्याद्यन्यस्य कर्णान्तकमपि परतः कोणयोः पूर्वचिह्ने
सूत्रे त्वास्फाल्य योनिप्रतिममपि भवेत् कुण्डमश्वत्थपत्रम्।।

The triangular altar is described in the following stanza.

वेदाश्रे चतुरंशके भुजमितं प्रागंशमाप्याद् बहिः
क्षिप्ता मध्यमवारुणाङ्कविहिते सूत्रे द्विधा वर्तिते।
स्यातां द्वौ शफरौ तयोश्च पुरतश्चाङ्केऽथ सूत्रत्रयं
क्षिप्त्वा नैऋतदिङ्मुखे भवति तत् कुण्डं त्रिकोणाह्वयम्।।

The variety called Ṣaḍaśra or hexangular has the following features.

बाह्यस्थं षष्ठमंशं शतमखवरुणस्थापितं वेदकोणे
मध्ये संस्थाप्य सूत्रं सममिह तु तयोर्वर्तयित्वा तु बाह्ये।
चत्वारस्तत्र मत्स्यास्तदनु धनददिग्दक्षिणस्थे च सूत्रे
तत्रस्थेष्वेव चिह्नेष्वथ समपतिते स्यात् षडश्रं तु कुण्डम्।।

The descriptions of other types are also vividly given and the following lines indicate the name of the variety.

चतुरश्रं भवेत् क्षेत्रं चतुष्कोष्ठं समं शुभम्।
परिवर्त्य भवेत् कुण्डं वर्तुलं तत् सुशोभनम्।
कुण्डार्धमायतान्यष्टौ कृत्वा स्यात् पद्मसंज्ञितम्।।
अर्धचन्द्रसमाकारं कुण्डं भवति शोभनम्।।
कुण्डं स्यादष्टकोणं सुरुचिरमथवाप्यर्धदिक्सूत्रकोणैः।।

These are the shapes prescribed for sacrificial pits where oblations are offered.

The above varieties are applicable not only to pits for kindling fire but also to sacred ground where diagrams of flour and other colours are drawn. Caturaśra and other names suggest only the outward shape of the diagram. But numerous sub-divisions are made into each of these types. The following stanzas deal with divisions of the square type.

चतुरश्रं तु संसाध्य द्व्यष्टधा विभजेत् पुनः।
षट्पञ्चाशच्च कोष्ठानां द्विशतं चात्र वै भवेत्।।
षण्णां षड्भिस्तु कोष्ठैर्लिखतु सरसिजं मध्यदेशेऽस्य बाह्ये
पङ्क्त्या पीठं च पीठाद् बहिरपि परितः पङ्क्तियुग्मेन वीथीम्।
तद्बाह्ये पङ्क्तियुग्मे दिशि विदिशि तथा द्वारकण्ठोपकण्ठान्
गल्लांश्चैवोपगल्लाननलनिर्ऋतिवाय्वीशकोणेषु कोणान्।।

These stanzas give the numorus divisions of a diagram. Each of these divisions are to be covered or filled up with powders of different colours like white, yellow, red, blue, black. The meterials for making these coloured powders are mentioned as follows :

शालीयपिष्टं सितचूर्णमुक्तं हरिद्रमीषत् सितयुक् सुपीतम्।
कुसुम्भसिन्दूरकजातिरक्तं दग्धैर्यवाद्यैरपि नीलचूर्णम्।।
शम्यब्जबिल्वादिदलैर्याज्ञिकैः श्यामलं स्मृतम्।
तत्तद्वर्णैस्तु धान्याद्यैः पूरयेन्मण्डलानि वै।
मनःशिलारोचनाभ्यां पीतचूर्णं प्रशस्यते।।

Each of these five colours represents deities. There are specifications as to what colour is to be put in various places of the Maṇḍala or Tantric diagram. All lines should be drawn using white powder. It is stated :

कर्णिका पीतकर्णा स्याद् रेखाः सर्वाः सिताः समाः।

Tantric diagrams can be made using costly materials also. Instead of using powders of different colours one can very well fill the columns of diagram with jewels of respective colours. Thus jewels like pearls, topaz, ruby, sapphire and emerald could be used if one is wealthy enough. This is considered more effective than the ordinary type.

शक्तस्तु वाञ्छेद् यदि सिद्धिमग्र्यां तद् वर्णरत्नैरिह मण्डलानि।
कुर्यात् तथा मौक्तिकपुष्परागमाणिक्यनीलैर्हरितैश्च रत्नैः।।

Depending on the designs and colours used in particular subdivisions Tantric diagrams are known under different names. The varieties mentioned are : Bhadraka, Sarvatobhadra, Pārvatīkānta, Latāliṅgasamudbhava, Svastikābja, Svastikabhadra and Cakrāmbuja. The following lines mention the names of some of these types :

स्यात् सर्वतोभद्रमिदं तु कोणे षट्कोष्ठकैकीकरणेन भद्रम्।
इतीदं पार्वतीकान्तमुक्तं प्रासादमण्डलम्।
ख्यातं लतालिङ्गसमुद्भवाख्यं तन्मण्डलं शङ्करवल्लभं यत्।
एतत् खलु स्वस्तिकमण्डलाब्जं क्षेत्रेऽथवा द्वादशभागिकेऽस्मिन्।
प्राग्वद् विलेपाद् खलु मण्डलानि स्युः सर्वतः स्वस्तिकभद्रवन्ति।
उक्तं च चक्राम्बुजमेकनामं प्रियं शिवार्यारविकेशवानाम्।।

The four sides of the Tantric designs made of flowers of creepers, fishes, leaves of fig tree, Mātulaṅga (Dāḍima) fruit, lotus petals etc. The number of designs are many and it is upto the Sādhaka to decide as to how many should be drawn to create the desired size. This is implied by the following statement.

अतः परं चेद् दलवृद्धिमिच्छेद् दिशानयैवात्र यथाक्रमेण।
तदूहतो मत्स्यवशेन सूत्रैर्लिखेत् सरोजानि यथाभिलाषम्।।

(9) The section deals with several sacrificial materials like ladle, utensils, sticks for kindling sacred fire, measurements of vessels, quantity of oblations and the purificatory rites.

Sruva is a long-handled spoon carved out of either Palāśa or Khadira wood. There is circular pit at one end and a long handle.

स्रुग्जातं तु भवेत् सुविहितं तालद्वयायामकम्।
कुर्याद् वर्तुलमङ्गुलेन वदनं तस्यावटेऽर्धाङ्गुले।।

Araṇi—the stick to kindle sacrificial fire consists of two pieces, the upper one and the lower one. Each of them consists of about six inches in length. The upper one is made of Pippala wood while the lower one is made of Aśvattha wood. The wood to kindle the fire is to be carefully

selected. Sticks such as crooked, without leaves, slender, worm eaten, broken, too short and partially burnt, should not be used to kindle sacrifical fire. The materials offered as oblations should be pure and be placed in vessels of gold, silver or copper according to the circumstances. Their merit also is in the descending order, gold vessels being the perfect ones. Regarding the oblations it is said :

शाल्यः स्युः सितषष्टिकाश्च कलमा नीवारजास्तण्डुलाः
संशुद्धास्तुषशर्करादिरहिताः शुक्लाः प्रशस्ताश्चरोः।
श्रेष्ठं यत् स्वपशोर्घृतं नवमथ क्रीतं नवं मध्यमं
क्रीताज्यं यदनूतनं तदधमं गव्यं भवेद् गालितम्।।

That variety of rice which ripens in about sixty days is to be used. Grains of the Nīvāra rice may also be accepted. These must be pure, free of chaff and gravel and pure white. The fresh ghee from one's own cow is preferred to that purchased from other sources whether it be fresh or old. The melted ghee is of the lowest preference. Grains and seasamum seeds used for oblation should be washed and dried. Honey should be fresh and candied sugar must be pure and white. The same kind of quality consciousness must be maintained in the case of vegetable roots and fruits. Purification of vessels is a must. A gold vessel can be simply washed with water whereas a copper vessel should be brushed in water mixed with Tamarind fruit. Cowdung is enough to purify silver vessel and ashes may be used in the case of brass. A jewel can be purified by drying in the sunlight or washed in water. An earthen pot gets purified by fire and a wooden pot is pure if it is fresh hewn. The following stanzas prescribe purificatory rites.

वक्ष्ये शुद्धिमपीह पात्रविषयां द्रव्यादिकानां तथा
यावद् गन्धविलेपनाद्यपगमस्तावज्जलैः क्षालयेत्।
चूर्णैरप्यवघर्षयेत् पुनरपि प्रक्षाल्य चोष्णैर्जलैः
पात्राणां भवतीह शुद्धिरधुना शुद्धिर्विशिष्टोच्यते।।
सौवर्णं सलिलेन शुध्यति यथा लेपापनोदो भवेत्
पात्रं शुल्बमयं त्वथाम्लसलिलैस्तारोद्भवं गोमयात्।
कांस्यं भस्मजलैस्तथा मणिमयं सूर्यांशुभिर्वाम्भसा
मृत्पात्रं दहनेन चेदभिनवं तत्तक्षणाद् दारवम्।।

In the case of other metals a touch by the hand of smith is enough to purify. Coir, leather, cloth etc., may be purified by sprinkling water mixed with ashes. Simple sprinkling is advised to purify grains, fruits, and sacrificial wood. In the case of people, Prāṇāyāma is advised for mental pufication and bathing etc., for physical purification. Mantras also purify men and materials. Fire is purified by sprinkling water to the

accompaniment of the chanting of hymns. Proper purification will yield untold benefits.

(10) The chief priest or Sādhaka who intends to perform a religious ceremony or sacrifice has to prepare himself taking a vow. Technically this preparation is called Dīkṣā. The term is very significant since it consists of two verbal roots. The first syllable stands for the root Dā meaning to give, bestow, grant, impart etc. The second syllable stands for the root Kṣi, meaning to destroy, make an end of etc. Hence the word Dīkṣā means "that which gives identity with Śiva or Śivabhāva and destroys the worldly attachment of the beings". The priest is to take the vow on an auspicious day taking into account the day, the star and other omens.

दीयते यदनया शिवभावो दीक्षया हि पशवोऽत्र ददातेः।
क्षीयतेऽस्य सह पाशपशुत्वं क्षिक्षयार्थपरिनिष्ठितधातोः।।
वित्तनाथपथयायिनि सूर्ये वृद्धिमत्युडुपतौ शुभवारे।
स्वर्क्षलग्नतिथियोगिनि कुर्यात् स्वानुकूलदिवसे खलु दीक्षाम्।।

The sacrifice is to be conducted in places like the banks of sacred rivers, temples, cowpen, monastery or one's own residence. The land is to be cleared and prepared before erecting the desired sacrificial altar. To the east or west of the place a spot is to selected for a ceremony called Aṅkurārpaṇa, sowing of the seeds or beans for the protection of the sacrifice and for the well-being of Yajamāna—the person who employs the priest to conduct the rite. This rite must be conducted before all important ceremonies. It may be performed at an auspicious time before five, seven or nine days of the actual date of the main function.

शस्तसिन्धुतटदेवगृहादौ गोष्ठकेप्यथ मठे स्वगृहे वा।
शोधिते भुवि सलक्षणमिष्टं मण्डपं च सुकृतं चतुरस्त्रम्।।
तस्य पूर्वदिशि पश्चिमतो वा शोभनेऽत्र भवने सुविविक्ते।
रक्षणाय यजमानसमृद्ध्यै मङ्गलाङ्कुरविरोपणमिष्टम्।।
उत्सवेषु विविधेष्वपि दीक्षास्थापनादिषु पवित्रविधौ च।
मङ्गलाङ्कुरविरोपणपूर्वं मङ्गलं भवति कर्म कृतं तत्।।
शस्तयागदिवसात् तु पुरस्तात् सप्तमेऽहनि शुभे नवमे वा।
पञ्चमेऽपि सुदिने सुमुहूर्ते मङ्गलाङ्कुरविधिर्विदधीत।।

Three types of vessels are used for the function viz., Pālikā—a pot having a height of about twenty inches and a mouth of one-third part of its girth; Ghaṭikā—a bucket having a proportionate height, girth and mouth; and Śarāva—a platter or tray. These respectively represent the deities Viṣṇu, Brahmā and Śiva. In these vessels filled with sacred water seeds bundled in a piece of cloth should he put for a day before they are sown. There are

fifteen varieties of seeds selected for the purpose, of which all or ten or five kinds may be sown as per the nature of the rite. The seeds used in this ceremony are listed as :

माषमुद्गकुलत्थानि निष्पावतिलशालयः।
सर्षपा मार्गगोधूमश्यामाकव्रीहयो यवाः।।
प्रियङ्ग्वस्तथाढक्यो वेणवश्चेत्यनुक्रमात्।
त्रिपञ्चवर्गबीजानि कथितान्युत्तमाङ्कुरे।।

After sowing the seeds oblations are to be offered to attendant deities called Gaṇadevatā, Yakṣarātra, Rākṣasarātra and Piśācarātra. They are enumerated as :

ब्रह्म भूतेन्द्रगन्धर्वैयक्षरक्षः पिशाचकाः।
गणा बलिभुजः सप्त क्रमात् तत्रामलक्षिताः।।

Oblations differ according to these dieites. Of them Piśāca alone requires oil and meat as oblations. All others need vegetarain oblations. According to another view the seven deities to be worshipped are as follows :

अन्यथा केचिदाचार्याः प्राहुर्वै गणसप्तकम्।
तच्चात्र कथ्यते भूताः पितरोऽपि च गुह्यकाः।।
नागा ब्रह्मा शिवो विष्णुर्देवताः सप्तरात्रिषु।।

After these days are over the field is to be surveyed to judge growth or sprouting of the seed. If the sprouts are black, bent downwards, reddish, stunted or broken the whole situation is inauspicious. On the other hand, tall, white, yellow and thickly grown suggest prosperity and success. Depending on the result the priest is to perform appropriate rites to ward off evil effects and to achieve success.

(11) This section enumerates the qualities of the Sādhaka or priest and his disciples. Almost all Āgamas agree in describing the qualities of the priest. They also point out that people born in certain regions are not fit to officiate in a sacrifice. Only people with laudable qualities are considered for the post. Our author gives his own views as follows :

विशिष्टदेशे च कुले प्रसूतः स्यादग्रजन्मा श्रुतवान् सुशीलः।
शुचिः सुधीः शोभनलक्षणाङ्गः सौम्यस्तथाचार्यपदाधिकारी।।
सत्यव्रतः शमदमार्जवधर्मनिष्ठः
साष्टाङ्गयोगनिरतः शिवशास्त्रविद्यः।
भक्त्या शिवेष्टविधया समलङ्कृतश्च
त्यागी सदैव करुणानिलयो गुरुःस्यात्।।

Most of the texts on Tantra prefer a Brahmin as the priest. But according to Bṛhatkālottara any one from the first three castes is eligible for the position if he satisfies other conditions. It is stated :

ब्राह्मणा क्षत्रिया वैश्या विशुद्धा साधकाः स्मृताः।
स्ववर्णादानुपूर्व्येण स्युराचार्याः षडानन।।

Similarly authorities are almost in agreement on the point of disqualifying people of certain contries beginning with the letter 'Ka'. Eight such regions are identified and named as Kakārāṣṭka : These regions are mentioned as :

कर्णाटककलिङ्गाख्यकच्छकाश्मीरवासिनः ।
कोङ्कणाः करहाटाश्च काम्बोजाः कामरूपिणः।
ककाराष्टकसंज्ञास्ते देशाः देशिकवर्जिताः।।

Some authorities state that priests belong to three classes, Uttama, Madhyama and Adhama depending upon the regions of their birth. In the first category the regions included are :

Kurukṣetra, Lāṭa, Ujjayinī, Pratiṣṭhāna, and Avantī. People of seven regions, viz., Gauṣa, Suhma, Taira, Māgadha, Kerala, Kosala and Daśārṇa belong to the second class. Priests of third category belong to the regions of Kaliṅga, Lambaka, Kāmboja, Karṇāṭaka, Mahārāṣṭra, Kaccha and Nīra. Over and above these three categories a class of bad priests are enumerated. They are those belonging to the regions of Kāñcī, Kāśmīra, Saurāṣṭra Pāṇḍya, Kāveri and Koṅkaṇa.

In dealing with this important issue regarding the choice of the priest, the author has quoted the views of many authorities like Mahendra, Vīra, Pratiṣṭhāsamuccaya, Yogaśivapaddhati, Vijaya, Mañjarī, Svāyambhuva, Brahmaśambhu, Somaśambhu, Mataṅga, Ajitā, Sāntānika, Sarvajñānottara, Mohaśurottara, Parā, Vātulottara, Pauṣkara, Bṛhatkālottara and Śivadharma. All these texts prescribe a very high standard for the preceptor dealing the fields of knowledge in which proficiency is required.

(12) The worship of attendant deities like Navagrahas, Gaṇapati, Dvārapāla is essential in propitiating the main deity Śiva. Hence a knowledge of their forms and places in the shrine becomes a must. Each of these deities possesses particular forms, weapons, etc.

The worship of Navagrahas has its own ancillaries. For worshipping Sūrya-the Sun, two doorkeepers called Dvārapālas having a fierce form and weapons are to be propitiated. Two forms consorts of the sun god are called Prabhā and Sandhyā. The form of the god to be meditated upon is as follows.

सूर्यार्चायामथ तद्वारपालो दण्डी खड्गं विदधद् दक्षिणस्थः।
खड्गी वामे कपिशः पिङ्गलाख्यो रक्ताकल्पावपि तौ चण्डवेषौ।।

Similarly the form of the other deities included in the concept of the Navagraha are enumerated. Thus we have the description of the of Candra (Moon), Bhūmija (Mars), Śaśija (Mercury), Dhiṣaṇa (Bṛhaspati), Bhṛguja (Śukra), Manda (Saturn), Rāhu the dragon's head or the eighth planet and Ketu (the dragon's tail or the (the planet). All these nine planets are conceived as youthful deities having a shining crown and ornaments. Their worship is essential for the well-being of the world.

In the temple Śiva may be conceived as the main deity. He is attended by Gaṇapati and Sarasvatī (Vāṇī). Nandīśa and Mahākāla are the two doorkeepers. Rivers like Gaṅgā and Kālindī assume the form of beautiful ladies to attend on him. Vāstupuruṣa—the demon of the land lies bending his face down and extending his hands and legs.

The Aṣṭamūrti conception also is subjected to worship. The eight forms of Śiva are the five elements; earth, water, fire, air and ether, the sun and moon and the sacrificing priest. Each of these is described as possessing the form of a deity with all attending aspects.

Then the seven divine mothers attending on Śiva are described as possessing individual forms. The seven mother deities to be installed and worshipped are : Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī Aindrī and Cāmuṇḍā. Other objects to be worshipped include the forms of different weapons like Śūla, Gadā, Śakti; and Astras like Pāśupata, and Khaḍga. Personification of different principles are also mentioned as describing propitiation.

(13) As a preliminary to the worship of Śiva, the sun is to be worshipped along with other planets. This is to remove the obstacles in the propitiation of Śiva. In this worship of the planets the usual rites are to be adopted.

The rituals for the worship of Śiva are elaborated in this section. The idol or Liṅga is classified as Sthira-immovable and Cala-movable. These can be made using eight materials and hence there are eight types of temporary idols. Clay, sand, cake made of flour, butter, cowdung, fruit, painted picture and cooked rice form the medium for these varieties.

सामान्यान्यपि लिङ्गानि क्षणिकानि हि मृण्मयम्।
सैकतं पिष्टजं चाथ नावनीतं च गोमयम्।।
फलजं लिखितं चान्नमिति सामान्यमष्टधा।।

Such idols need not be washed, anointed or erected. In such circumstances the ceremonial bathing is only conceptual and not actual. The god can be worshipped without the necessity of an idol. Ground may be converted into an altar for the worship.

The worship of the god concieved as having only one face is known as

Ekāvaraṇa, which is beneficial to all. The section concludes with the following remark :

इतीदमेकावरणं तु पूजनं सदाशिवस्योदितमिष्टसिद्धिदम्।
निरूप्य नानाविधशैवसंहिताः शिवङ्करं शैवजनप्रियङ्करम्।।

(14) Worship of the god conceived as having five faces is called Pañcāvaraṇa. It is only natural that there will be more details for the ritual. The items prescribed for Ekāvaraṇa worship like the propitiation of the sun etc., are common.

पूजां तु पञ्चावरणं प्रवक्ष्ये सपञ्चमन्त्रात्मनतोरभीष्टाम्।
पञ्चाननस्येह सदाशिवस्याप्येकाननस्योदिततुल्यकल्पाम्।।

The five Āvaraṇas or aspects of the god are enumerated as follows :

सहाङ्गवक्तावरणं तदेकं विद्येश्वरैरावरणं द्वितीयम्।
उमादिभिश्चावरणं तृतीयमिन्द्रादिभिर्मातृगणैश्चतुर्थम्।।
वज्रादिभिः प्रागुदितैर्दशास्त्रैः स्यात् पञ्चमं त्वावरणं यथावत्।।

The god possessing five faces has ten hands, three eyes, and white colour. The five hands on the right side hold respectively serpent, bell, pose of protection, goad, and noose. The five hands on the left bear trident, axe, sword, thunderbolt, and fire. He wears a sacred thread of serpent and a loin cloth made of the skin of a hyena. He is seated in a lotus and he possesses, the extraordinary beauty of a sixteen-year-old youth.

सपञ्चवक्त्रं कमले निषण्णं द्विपञ्चबाहुं स्फटिकावदातम्।
कपर्दबद्धेन्दुकलं त्रिनेत्रं सदाशिवं षोडषवर्षकल्पम्।।
भुजङ्गघण्टाभयदाङ्कुशान् स्वैः पाशं भुजैर्दक्षिणतो दधानम्।
तथा त्रिशूलं परशुं च खड्गं वज्रं च वह्निं क्रमशोऽपरैश्च।।
नागोपवीतं सुविभूषिताङ्गं निःशेषसौन्दर्यविशेषरम्यम्।।

Ancillary deities to be propitiated in this ritual include the seven divine mothers, Vīrabhadra, Gaṇapati, Skanda, the eight lords of the quarters, Pārvatī, Nandīśa, Mahākāla, etc.

(15) The section enumerates the proceedings of the daily sacrifice to be performed according to Śaivāgamas. Oblations are to be offered in sacrificial fire which possesses three kinds of tongues—Sāttvika, rājasa and tāmasa. The libations may be offered only after the fire is properly kindled.

स्निग्धः प्रदक्षिणावर्तः श्रुतिप्रच्छादितध्वनिः।
नित्यमूर्ध्वगमोच्छिष्टान् संपिण्डितशिखः शुभः।।
अप्रदीप्ते न होतव्यं सधूमे नाप्यनिन्धने।
प्रदीप्ते लेलिहानेऽग्नौ होतव्यं कर्मसिद्धये।।

The fire properly kindled for the Śaiva sacrifice is to be conceived as Śiva having fire faces and holding weapons in four hands. Of the seven tongues of the flame one each in the four faces and three in the central mouth may be conceived. For preliminary rites like Dīkṣā, the Sāttvika flames are to be kindled. In acts of sorcery the Tāmasa type and for beneficial acts of the Rājasa flames are considered suitable. These three types consist of seven flames each as follows :

हिरण्या गगना रक्ता कृष्णाख्या त्वथ सुप्रभा।
बहुरूपातिरिक्ता च सात्विक्यं सप्त कीर्तिताः।।
काली कराली च विलोहिता च मनोजवा चैव तु धूम्रवर्णा।
स्फुलिङ्गिनी विश्वरुचिश्च जिह्वास्तमोगुणाः सप्त भवन्ति वह्नेः।।
कराली धूमिनी श्वेता लोहिता भद्रलोहिता।
सुवर्णा पद्मरागा च जिह्वाः सप्तेति राजसाः।।

Only after performing this daily sacrifice that a householder should partake of his food. Before doing this he shall give food to guests, servants, children, old men, people who are blind and others in poor circumstances.

(16) Meditation on Śiva removes the sin and other blemishes of the human being. He becomes eligible for Śiva-dīkṣā. This is twofold; Sabījā—which has ritual and having the nature of knowledge. The first is intended for Tāntrikas well versed in Samayācāra, while the second is for the benefit of rulers, youngsters, old and sickly people. Priests are entitled to perform the first type since they have a right to perform rituals. Since the second type is in the form of knowledge any aspirant can perform it. It is said :

सबीजा समयोपेता समयाचारसंयुता।
पाशच्छेदादिसंयुक्ता विदुषामेव सा स्मृता।।
निर्बीजा तु पुनर्दीक्षा राज्ञां बालाबलास्वपि।
अतिवृद्धानिरुग्णानां बालिशानां च शस्यते।।
साधकाचार्ययोर्नित्या क्रिया नैमित्तिकादिषु।
स्वपरार्थाधिकारित्वात् सबीजैव विधीयते।।
सा च क्रियावती पूर्वा ज्ञानवत्यपरा स्मृता।।

There are subdivisions for these two types. The first one called Sabīja which has rituals, consists of several verieties like Samayadīkṣā, Nirvāṇadīkṣā, Sādhakadīkṣā etc. The second type which is Nirbīja consists of four varieties like Cākṣusī, Sparśadīkṣā, Vācikī and Mānasī. Each of these types is defined by the author pointing out its specialities. The ingredients of the first type are summed up as follows :

नाडीसन्धानहोमः प्रथममथ भवेन्मन्त्रसन्तर्पणार्चा
जात्युद्धारद्विजत्वैः प्रतिपदगमनात् शक्तिचैतन्योगः।

संस्काराद् रुद्रताप्तिस्तदनु निगदितं चोपवीतप्रदानं
प्रायश्चित्तं प्रणामः समय इति भवेत् सामग्री नाम दीक्षा।।

(17) A sixfold path is enunciated for the benefit of the priest along with its details. The six ways are called Tattva, Varṇa, Mantra, Bhuvana, Pāda and Kalā. There are thirtysix tattvas. Varṇas stand for Akṣaras; Mantras are eleven including Brahmā, Hṛdaya and Mūla; Bhuvana stands for two hundred and twentyfive places; Pādas are eightyone; and there are five Kalās such as Nivṛtti, Pratiṣṭhā, Vidyā, Śānti, and Śāntyatīta.

After giving details of some of these aspects the section is concluded with the following stanza.

एकत्राध्वा षड्विधैकादशस्युर्मन्त्रास्त्वेकं चाप्यशीतिः पदानि।
षट्त्रिंशच्चाप्यत्र तत्वानि वर्णाः पञ्चाशत् स्युः पञ्चसंख्याः कलाश्च।।

Thus there are six paths, eleven, Mantras, eighty-one Pādas thirtysix tattvas, fifty Varṇas and five Kalās in Śaivāgamas.

(18) Nirvāṇadīkṣā is explained in this section. This ceremonial vow is defined as follows :

षड् यत्र शुध्यन्त्यध्वानः क्रियावाप्तिश्च पुष्कला।
तत् तु पाशशिखाच्छेदो योगः शिवपदे तथा।।
निर्वाणदीक्षा सा प्रोक्ता विशेषेणाधिकारिणाम्।।

This ceremony is prescribed for two classes of people. He who desires Mokṣa or liberation should take this vow. Similarly it is also applicable to those who desire worldly prosperity.

The vow is to be after the usual daily rituals. There must be a preceptor to guide the disciple in this. At the end of the ceremony of the first day both the preceptor and the disciple sleep for the night. The next morning the preceptor asks the disciple about the dream which he might have had during his sleep. Dreams are classificed as foreboding good or evil effects. They are of seven types as follows :

श्रुतो दृष्टोऽनुभूतश्च प्रार्थितः कथितस्तथा।
एष्यश्च सूचकश्चेति स्वप्नः सप्तविधः स्मृतः।।

So depending on the nature of the dream the preceptor performs further rites to ward off evils and to acquire prosperity. After performing various rituals to the accompaniment of Mantras the preceptor cuts the tuft of the disciple according to specification. The tuft of the disciple yearning for wordly prosperity may be cut leaving a length of about twelve inches, whereas in the case of the one desirous of liberation a length of about eight inches must be left after cutting. This is symbolic of the detachment from

the worldly life. After worshipping the god the following prayer shall be made by the priest :

विज्ञापयेद् भो भगवन्नध्वशुद्धिस्त्वदाज्ञया।
अस्यात्मनः कृता देव लूनपाशशिखा यतः।।
शिवत्वं च परं धाम यात्वयं त्वदनुग्रहात्।
आज्ञा मे दीयतामस्य शिवत्वगुणयोजने।।

Then Śivacaitanya may be imparted to the disciple according to specific rituals. The identity of the disciple with Śiva is imagined and the six qualities pertaining to the god may be ascribed to him. These qualities are enumerated as : Sārvajña, Paritṛpta Anādibuddha, Svatantra, Aluptaśakti and Anantaśakti. This disciple will be bathed in sanctified water. Now it is time to advise him regarding the eight conventions to be adhered to by the followers of Śiva. These conventions are called Samayācāras. The main features of these conventions are : (1) One should not despise Śiva, Śaivāgamas and the followers of that system including teachers and priests. (2) One should not tread on the shadows of Śiva temples, idols of the God and cows bearing his marks. Also one should not share meals with outcastes who must be kept away. (3) Principles of the Śaiva tenets, Śaivamantras and Tantras should not be caused to be copied or explained by heretics. (4) One should take one's food only after worshipping Śiva once, twice or thrice a day. (5) Heretics, people of the lower caste and sinners should not be permitted to take the religious vow of the system. (6) One should offer cooked rice and flowers to sacrificial fire and give good and drinks to guests, beggars, old men and others in poor circumstances. Libations of food may be given to parrots, cows and Caṇḍālas. (7) On the eighth day in a lunar half month one should not cohabit with ladies, shave the hair and use oil for bath. Taking food in vessels of bell-metal, eating of fish and meat and drinking of liquor also are prohibited on that day. (8) On the eight and fourteenth day of the lunar half month and other auspicious days worship should be made at holy shrines. Food shall be taken only once in a day. Service should be rendered to holy men, travellers, Brahmins servants and those who seek protection.

These are the eight Samayas—or conventions to be scrupulously followed by devotees, for the attainment of the desired effects.

(19) Sādhakadīkṣā—the ceremonial vow to be taken by the priest of the sacrifice is an important ritual. It is defined as follows :

यस्यां तु पाशविश्लेषान्निवृत्यादिषु शोध्यते।
अणिमादिगुणावाप्तिर्योत्रश्चैवेश्वरे पदे।।
अधिकारश्च तन्त्रादौ दीक्षा सा साधकाह्वया।।

The consecration of the Sādhaka—the priest is a ritual having many ancillaries. Only the right disciple can be made a Sādhaka. Among the rites include the invoking of the eightfold prosperities like Aṇimā, Mahimā etc.

हुत्वा चाष्टाहुतीः शिष्यं कुर्यादष्टगुणैर्युतम्।
अणिमा महिमा चैव लघिमा प्राप्तिरेव च।।
प्राकाम्यं च तथेशित्वं वशित्वं च ततः परम्।
यत्र कामावसायित्वमित्यैश्वर्यगुणाष्टकम्।।

Once he is proclaimed as a Sādhaka he becomes eligible for certain official insignias like a bracelet, upper garment or shawl, umbrella, chowries, slippers, books, string of beads, golden vase, vehicles and other items prescribed for royalty. Naturally the preceptor who initiates the Sādhaka also becomes eligible for all these paraphernalia which give him social status.

ततः संयोजयेत् शिष्यमधिकारेण साधनैः।
कटकं चोत्तरीयं च छत्रं चामरपादुके।।
पुस्तकं चाक्षसूत्रं च भृङ्गारं यानवाहने।
अन्यच्च राजचिह्नं यत् सर्वमर्हति साधकः।।

Thus a disciple becomes a Sādhaka or priest to perform rituals. He is eligible to consecrate kings, ordinary people and ladies desirous of getting worldly prosperity.

There is another ritual called Mahābhiṣeka for which an Ācārya or priest becomes eligible. Only an accomplished priest is concecrated by this special ritual.

अथाचार्योऽभिषेकार्हो वृत्तवान् शीलवान् शुचिः।
प्रशस्तदेशजो विद्वान् प्रशस्तोदितलक्षणः।।
सबीजदीक्षया सम्यग् दीक्षितो विजितेन्द्रियः।
सम्यक् साधितमन्त्रश्च निग्रहानुग्रहक्षमः।।

The priest who intends to perform the Mahābhiṣeka—the great consecration, should set out for a pilgrimage. Then he should lead the life of a hermit for sometime on the banks of a holy river or in a forest. On his return he should begin the preliminary vows. A special Maṇḍapa is to be erected and decorated as the venue of the rite. Conches, potfuls of sacred water, jewels, incenses, flowers, medicinal herbs, clothes etc., are to be arranged in the hall in their allotted places. The conches consist of sixteen varieties each known under a different name. There are eight pots similarly named. Jewels belong to ten classes. Seeds are of seven kinds.

The priest is ceremonially taken to the hall to the accompaniment of music and beating of drums. He is to be taken inside the hall near the idol of Śiva. The following is the form of the prayer to be made.

त्वत्प्रसादेन भगवन् एष प्राप्तस्त्वदाज्ञया।
महाभिषेकमाचार्यो भवत्वद्यप्रभृत्ययम्।।
इति विज्ञाप्य देवेशं शिवेनोक्तस्तथास्त्विति।
विसृज्य देवमग्निं च कलशान् शङ्कुतोरणान्।।

After the coronation it is his duty to perform his functions which include initiation of others to his fold, explanation of the Āgama texts, installation of the idols of gods, performance of sacrifices and chanting of Mantras.

Those who could not afford to perform the Mahābhiṣeka ceremony could conduct a ceremony which is less expensive. This vow is called Cīrṇācāravrata.

(20) This section deals with expiatory ceremonies. It is possible that many omissions and commissions can occur in the course of an elaborate ritual. This would result in the loss of virtues. Atonement becomes necessary.

अथ प्रमादस्खलितविस्मृतिच्युतजन्मनाम्।
दोषाणां प्रशमायात्र प्रायश्चित्तं निगद्यते।।

Many instances where atonement is needed are given and the rites for the same are enumerated. It is stressed that one should try to avoid mistakes rather than committing the same and then doing expiatory rites.

प्रायश्चित्तं त्वेवमुक्तं तु येषां दोषाणां तच्छुद्धये तान् प्रयत्नात्।
बुद्ध्या बुद्ध्वा वर्जयेदेव विद्वान् पङ्कास्पर्शः क्षालनाद् यद् वरिष्ठः।।

Some of the situations in which expiation becomes necessary may be noted as follows. The idol may slip from the hand or pedastal; it may be lost or burnt. Things which are classed under the group Nirmālya may be avoided. These belong to six kinds as follows :

निर्माल्यभेदाः कथ्यन्ते षड्विधास्तेऽपि तद् यथा।
देवद्रव्यं च देवस्वं नैवेद्यं च निवेदितम्।।
चण्डद्रव्यं च निर्माल्यं तेषां लक्षणमुच्यते।।

Clothes, ornaments and incenses are Devadravyas. Village temples, cows belonging to them etc., are classed as Devasvam. Rice and other things cooked for the god is called Naivedya. That which is already offered to the god is Nivedita. Caṇḍadravya is that which is thrown out from the temple precincts. These should not be touched or used in doing a ritual. Polution from different sources like the touch of an outcaste etc., necessitates expiation. This kind of atonement can be by way of chanting Mantras over a stipulated period or a stipulated number of times, fasting, bathing performing minor rites and so on.

(21) Pavitrāropaṇa, the investing of the image with the sacred thread every year is a must for the proper fulfilment of the worship. This is needed to prevent obstacles in the proper performance of the rituals. If one fails to do this investiture ceremony one has to make atonement. The word Pavitra is used in the sense of sanctifying the objects. It is prescribed as follows :

सर्वपूजाविधिछिद्रच्युतस्खलितपूर्तिदम्।
पवित्रारोपणं कुर्यात् प्रतिसंवत्सरं बुधः।।
उपेक्षयाथवाज्ञानाद् यो न कुर्यात् पवित्रकम्।
स सिद्धिभ्रंशमाप्नोति विघ्नैश्च परिभूयते।।
पूजाजपाग्निकार्यादेश्च्युतस्खलितदोषतः।
यत् कृतं पावयत्येनं तस्मादुक्तं पवित्रकम्।।

It is of two kinds; Nityapavitra—the one that is put on the idol every day. It may be made of flowers of Kuśa grass. The other is called Gandhapavitra made of threads and used in Naimittika rites. In Kṛtayuga, this was made using gold, silver or copper. But in the age of Kali it should be made of cotton threads. In the absence of threads Kuśa or Muñja grass may be made use of. The length can be four, eight or twelve Aṅgulas (an aṅgula approximately equals an inch). The number of threads in a Pavitra may vary from twenty-eight as the maximum, adding ten each to the types. The benefits of Pavitrāropaṇa is summed up as absolute liberation.

(22) The worship of the spring season personified as a deity is important. Vasanta, the spring is regarded as a companion of Kāmadeva. The worship is considered to be pleasing to Śiva. The main feature of this vernal festival of a creeper called Damana. The reason for the propitiation is narrated by the author.

Once Śiva was engaged in a penance in the Himālaya mountain. He was attended by his retinues and sages. At that time the gods tormented by the wicked demon Tāraka approached Brahmā who asked them to unite Pārvatī with Śiva. He convinced them that only an offspring of Pārvatī Śiva could put an end to their sufferings. Instructed by Indra and other gods Kāma went to the hermitage along with his companion Vasanta. The trees and creepers put forth flowers to help Kāma in his efforts of breaking the concentration of Śiva and to attract him towards Pārvatī. When Kāma succeeded in his efforts, Śiva found out the reason for the unsteadiness of his mind. Fire blazed forth from his third eye which became Bhairava and Kāma was reduced to ashes. Seeing Bhairava, gods demons and others became afraid. Śiva was pleased with him and called him by the same Damana since he could subdue everybody. Then Pārvatī who came there along with other celestials saw the pitiable condition of Ratī, the consort of Kāma and took pity on her. Seeing Kāma reduced to ashes she cursed that

Damana become a creeper of the earth for long. Śiva who regained his mental composure in the company of Pārvatī took pity on Damana and gave some boons. He blessed the creeper saying that those who offer the leaves of the creeper to him in a sacrifice in spring time as part of the propitiation of Vasanta and Manmatha would fulfil their desires. Further the same type of worship offered to Hari, Brahmā and other gods will produce similar prosperity. Those who refuse to perform this worship would be transgressing the rules of the Śaiva system. Thus Śiva prescribed rules for the worship of Damana to be performed in the vernal season.

वसन्तकाले सवसन्तमन्मथं यजन्ति येऽद्यप्रभृतीह मां जनाः।
त्वदङ्गभूतैर्दमनच्छदादिभिर्भजन्तु कामानभिवाञ्छितांश्च ते।।
त्वयार्चितेनाङ्ग, सहोमया मया वरं द्वितीयं तव दीयते पुनः।
तथा हरिर्ब्रह्ममुखाश्च देवतास्त्वयार्चिता सन्त्वभिवाञ्छितप्रदाः।।
न कुर्वते येऽपि च पर्व दामनं नरा वसन्ते मम शासनातिगाः।
तदर्चनापुण्यफलं वसन्तजं गृहाण सर्वं मदनुग्रहार्पितम्।।
इत्थं वृषाङ्को दमनाय दत्वा वरं ततोऽस्मिन् विदधे विधानम्।
स्वच्छन्दतन्त्रे तदपि प्रसिद्धं ततस्तु शैवैरपरैश्च दृष्टम्।।

This Tantric ceremony is originally prescribed in the treatise called Svacchandabhairava, but it has been handed down by other works as well. In dealing with the story of the desctruction of Kāma by the fire emanating from the third eye of Śiva, our author has closely followed and even influenced by the Kumārasambhava of Kālidāsa. He has borrowed expressions from Kālidāsa in epitomising the episode. This portion forms a fine specimen of poetry of the highest class.

The ritual is to be performed in the months of spring. The venue is the garden of Damanaka creepers and abounding in the Aśoka trees. As a preliminary rite the Aśoka tree also deserves worship.Two potfuls of sanctified water is to be placed under the Aśoka. The pot to the right is the seat of Vasanta and the one on left is for Kāma. Vasanta is to be conceived as a youth having golden colour, flanked on his right by consort Padmāvatī and on the left by Kusumāvatī. Nine deities represent his Śakti or prowess. They are Āhlādinī. Gandhavatī, Surabhī, Mālinī, Madirā, Madayantī, Ramā, Puṣpavatī and Vāsantī. The following stanzas give the prayer and the names of the Śaktis.

वसन्ताय नमस्तुभ्यं वृक्षगुल्मलताप्रिय।
सहस्रसुखसंवाह कामबन्धो नमोऽस्तु ते।।
आह्लादिनीं गन्धवतीं सुरभीं चैव मालिनीम्।
मदिरां मदयन्तीं च रमां पुष्पवतीं तथा।।

वासन्तीं चापि नवमीं स्वनाम्नाभ्यर्चयेत् क्रमात्।
सर्वा सुवेषाभरणा ललिताङ्ग्यः स्मिताननाः ।।

Now it is time to worship the Damanaka creeper located in the garden. The form of Bhairava is to be meditated upon for this. Kāma, the god of love in the form of a youth is to be worshipped. He holds the arrows of flower on his left lap his consort Ratī is placed. His form is described as follows :

रक्तं रक्ताम्बरधरं युवानं मृष्टकुण्डलम्।
हारकेयूरकटकमौलिकुण्डलनूपुरैः ।।
अन्यैश्च दिव्याभरणैर्माल्यैर्गन्धैश्च भूषितम्।
पुष्पचापशरांश्चाथ दधतं पाशमङ्कुशम्।।
वामाङ्कारोपितरतिं युवतीगणमध्यगम्।
रूपलावण्यसौन्दर्यसौकुमार्यविभूषितम्।।

The main Śaktis of Kāma are also to be conceived properly. They are enumerated as :

सौभाग्यां ह्लादिनीं हर्षां धृतिं प्रीतिं तथोन्मदाम्।
सङ्गमां चैव निर्वाणां नवमीं मध्यगां रतिम्।।

On the next day after the daily routine Damana creepers are to be collected for the evening rite and creepers are to be put in a vessel. The vessels, of Damanaka, Kāma and Vasanta are to be mounted on an elephant to be taken out as a procession along the streets of the city to the accompaniment of music, dance, beating of drums, parasols and chowries.

गत्वा दमनकारामं गृह्णीयाद् दमनं बहु।
समूलं किञ्चिदुद्धृत्य पात्रेष्वाधाय चाखिलम्।।
वसन्तस्मरकुम्भौ चाप्यविसर्जितदेवतौ।
अथाप्यारोपयेच्चैव गजयानादिकेऽखिलम्।।
सनृत्तगीतवादित्रमङ्गलछत्रचामरम् ।
अलङ्कृत्य पथा यायात् पुरग्रामालयादिकम्।।

After procession the vessels are placed near the idol of Śiva for the final rite. Oblations are offered to the diety with mantras and prayers. Gifts are distributed among priests. The following stanza sums up the rite.

इत्थं वसन्तविहितम् सवसन्तयागं
प्रोक्तं तदन्तमिह दामनकं हि पर्व।
यद्वद् वसन्ततिलकं सुमनोभिरामं
तद्वन्मनोभिलषितान् फलतीह कामान्।।

(23) The selection of the land for performing sacrifices, constructing

temples and installing idols have to be carefully made on certain considerations. The quality of the land is often based on the particular caste of people living there. Hence a knowledge of the different types of land becomes necessary in Tantric rites. The land is generally classified into Sāmānya and Saṅkīrṇa. The first is fertile and inhabited by men and animals whereas the latter is unfit for living and cultivation.

Sāmānya, the generally fertile land is divided into four types, Pūrṇa, Supadma, Bhadra and Dhūmra. Each of these possesses certain characteristics. These consists in the availability of water, trees and shrubs that are generally found and the height from the sea level. It is in such places that people of the four castes live. While the first three are fit the last one, viz., Dhūmra is unfit for constructing temples and performing rituals. Saṅkīrṇa type of land is not resorted to by the people of the four castes since there will be floods and typhoons often disturbing the normal life. The land is again classified from a different point of view and it is divided into four types and named after the four castes. Acidity, colour, smell, level and other factors are taken into account in this classification. There are other methods also to find out the suitability of the land. A torch lit to the accompaniment of Mantras may suggest suitability of the location by its flourish. The section is concluded underlining the importance of the land in rituals.

एवं विचार्य रहितां कथितैश्च दोषैः
शस्तैर्गुणैश्च सहितां धरणीं सुरम्याम्।
तस्यामभीष्टफलसिद्धिकरं विदध्याद्
यागं शिवस्य भवनं च यथोक्तमार्गात्।।

(24) As a preliminary to architectural designs the author introduces certain measurements. He mentions some artifices to find out the time, direction etc. This is known as Śaṅkucchāyā—meaning the shadow of a gnomon. Śaṅku stands for the pin of a dial whose shadow points to the hour. It is an upright rod for taking the sun's altitude by its shadow. It is to be placed on a level ground. The level is ascertained by splashing water over the area. Methods to find out the directions are detailed by the author the measurement like Aṅgula—a finger's breadth, Vitasti—a space of twelve aṅgulas etc., are noted. Aṅgula is a measure equal to eight barley corns. Some measurements are enumerated as follows :

परमाणुरजोरोमलिक्षायूकायवाष्टकैः।
क्रमान्मानाङ्गुलं ज्ञेयं वितस्तिर्द्वादशाङ्गुला।।
मानाङ्गुलद्वादशकं वितस्तिर्वितस्तियुग्मं खलु किष्कुसंज्ञम्।
हस्तो भवेद् हस्तचतुष्टयं स्याद् धनुश्च दण्डोऽपि स एव नाम्ना।।

दण्डपञ्चाशतायामो गव्यूत्यर्धं निगद्यते।
द्विगुणं तन्तु गव्यूतिस्तद्द्वयं क्रोश उच्यते।।
योजनं तु चतुष्क्रोशं द्विष्क्रोशं चार्धयोजनम्।।

These measurement are to be adopted according to the needs of architectural patterns. The following passages show that measurements to be adopted when and where.

दण्डेन तु ग्रामनिवेशनाद्यं पुराणि खेटं निगमं च कुर्यात्।
हस्तेन वेश्मादिषु मानमुक्तं स्वल्पेन चैवाङ्गुलकैर्यवैर्वा।।
देवालयगृहादीनि कुर्यान्मात्राङ्गुलेन हि।।

The author has mentioned Āryabhaṭa and Maya as authorities on the subject. It is from their treatises that he has borrowed the ideas on the subject. The simple method of measuring the time of the day based on the shadow of a man, a method widely used in Kerala, is also noted by our author.

(25) In measuring lands the space covered by a foot is often taken as a unit. Thus Pāda—technically denotes an area of square foot. From then onwards it is multiplied to make other technical terms to denote measured areas. It is said :

प्रान्तसूत्रचतुष्कान्तरेकं स्यात् सकलं पदम्।
प्राच्योदीच्यैकसूत्रादिवृद्ध्या तत् स्यात् चतुष्पदम्।।
एवं प्रागुत्तरपदपङ्क्तिवृद्धिं क्रमान्नयेत्।।

The author has given the technical terms for ten measurements before proceeding to define them.

अथातः पदविन्यासः कथ्यते वास्तुसिद्धये।
सकलं पेचकं पीठं महापीठोपपीठके।।
उग्रपीठं स्थाण्डिलं च मण्डूकं परशायिकम्।
आसनं चेति दशधा ग्रामादिन्यासचण्डितम्।।

As already noted Sakala stands for a square foot of land. The other measurements are as follows. Pecaka=four square feet; Pīṭha=nine square feet; Mahāpīṭha=sixteen square feet; Upapīṭha=Twenty five square feet; Ugrapīṭha=Thirtysix square feet; Sthaṇḍila=fortynine square feet; Maṇḍūka=Sixty four square feet Paraśāyika=Eightyone square feet and Āsana=Hundred square feet. Over and above these, measurements like Māṣa, Vartanaka, Vāṭi and Kuḍuba also are given indicating their size.

The measurements of viallges, forts, settlements, cities etc., are enumerated by the author. Fourteen categories are mentioned in this connection.

प्राकारान्तरथावाससीमामानमिहोच्यते ।
ग्रामश्च खेटकाश्चाथ खर्वटं दुर्गमेव च।।
नगरं राजधानी च पत्तनं द्रोणिकामुखम्।
शिबिरं स्कन्धवारश्च स्थानीयं च विडम्बकम्।।
निगमश्चाथ निर्दिष्टः स्यात् छायानगरं ततः।
एषां चतुर्दशानां च लक्षणं पृथगुच्यते।।

These technical terms represent places like village, small town, town protected by walls, fortified town, city, capital of the ruler, large commercial port, market frequented by traders, military cantonment, military camp at a strategic place, fortress convering a number of villages, market in a populous area, market of artisans and an industrial town. The measurement and features of all these fourteen are provided by the author. Sometimes sub-varieties of these are given. Thus there are seven types of fortification as follows :

दुर्गं नु पार्वतं वन्यमौदकम् चौरिणं तथा।
दैविकं धान्वनं चैव कृतकं चेति सप्तधा।।

Villages can be arranged in eight different ways. In between there should be many pathways or streets of different sizes. Some of these lanes are known by technical names. The following lines enumerate the types of arrangement.

दण्डकः स्वस्तिकश्चैव प्रस्तरश्च प्रकीर्णकः।
नन्द्यावर्तः परागश्च पद्माख्यः श्रीप्रतिष्ठितः।।
ग्रामादीनां तु सामान्याद् विन्यासास्त्वेवमष्टधा।
ग्रामपर्यन्तवीथिस्तु ख्याता मङ्गलवीथिका।।
नगरे जनवीथी स्यात् रथ्याख्या खेटकादिषु।।

There are specifications regarding the locations of Hindu temples, Jaina shrines, and Buddhist monasteries. People of the various castes and avocations are to be settled in selected spots. In this connection the following items and classes of people are mentioned. Courtezans, merchants, bazaars, barbers, artisans, burial ground, armoury, treasury, sports pavillion, cowpen, oil merchants, etc., The section comes to an end with the observation :

इत्थं ग्रामपुरादिमानमखिलं प्रोक्तं तथा लक्षणम्
ब्रह्मागस्त्यपुरन्दरैपि यथा त्वष्ट्रा मयेनोदितम्।
यद् विज्ञाय निवेशितेषु विधिना धामस्वशेषामरैः
सम्पूज्यो मुनिभिस्तथैव मनुजैर्देवो मृडानीपतिः।।

(26) Idols are to be installed in Prāsādas or temples. For that

construction of the temple is necessary. Temples may be built only on good locality, fertile land and at an auspicious time. A seed grows only in a fertile place. Ploughing the land, watering the shrubs etc., are needed for yielding fruits. This is true in the case of temples also. An idol installed in an auspicious shrine at the proper time becomes worthy enough for the god to bestow his presence.

अथ लिङ्गप्रतिष्ठायै प्रासादकरणं प्रति।
कर्षणादिक्रियाचक्रं ज्ञेयं तल्लिख्यतेऽधुना।।
गुणवद्देशकालाप्तिरवेक्ष्यास्मिन् विशेषतः।
सुक्षेत्रे चोदिते काले बीजमुप्तं हि रोहति।।
जलसेकादिभिः कृत्यैरभीष्टफलदं च तत्।
कर्षणादिक्रियासिद्धे प्रासादे लक्षणान्विते।।
विशिष्टदेशे काले च विधिनैव प्रतिष्ठिते।
लिङ्गे करोति सान्निध्यं शिवः कर्तुश्च भूतये।।

In order to find out the suitability of the land for building temples, the area is to be ploughed to sow the seeds. This must be done in astrologically favourable time. For this knowledge of good and bad times becomes necessary. The author has given details regarding these aspects.

Once the land is ear-marked for a temple, the Yajamāna—the patron should find out a suitable priest to perform the installation ceremony etc. He has to choose the right person. This main priest is to be worshipped by eight Brahmin priests proficient in Tantric rites. These eight priests are conceived to be the eight forms of Śiva known as Aṣṭamūrti with the following aspects :

एवं क्ष्माग्न्यात्मसूर्याम्बुवाय्विन्दुव्योमसंज्ञिताः।
मूर्तयोऽष्टौ शिवस्योक्ता जगद्यन्त्रप्रवर्तिकाः।।
शर्वोरुद्रः पशुपतिरीशानश्च तथा भवः।
उग्रश्चैव महादेवो भीमश्चेत्यष्टमूर्तिपाः।।
एवं क्षित्यादिशर्वादिमूर्तिमूर्तीश्वरात्मकान्।
अभ्यर्च्य ब्राह्मणानष्टौ गन्धपुष्पाम्बरादिभिः।।

Now the patron should worship the high-priest and other Brahmins requesting the former to be the priest for installing the idol of Śiva He is to seek the cooperation of others in this ceremony.

आचार्यं च विशेषेण संपूज्याभिप्रणम्य च।
ततस्तु वरयेदेतान् यजमानः प्रसन्नधीः।।
शिवलिङ्गप्रतिष्ठार्थमाचार्यं त्वामहं वृणे।
एभिर्मूर्तिधरैः सार्धं प्रसादं कुरु मे विभो।।

The next item is ploughing the land or site for the temple. Before doing this a ritual is to be performed to clear the land of the evil-spirits. A square shaped structure with four pillars is to be erected and in that a sacrifice is to be performed using Mantras. After this the ploughing ceremony is conducted. The high priest should touch the plough inaugurating the tilling activity. Others bathed and properly dressed are to plough the land. Seven types of seeds are sown during the ceremony. After the seeds are grown into plants they are to be grazed by cows.

The next procedure is clearing the earth upto the end of the proposed temple campus. The area is to be set out fixing the centre first and then finding out the different directions. For marking the area, stakes are to be fixed firmly driving them into the ground using an iron hammer. These stakes are to be connected by threads of cotton tied to them to demarkate the area. If there are any thorn-like bushes on the ground they are to be removed.

Now it is time for Vāstupūja. By Vāstu, a demon whose body is ground itself is indicated. The rite is intended to please him by offering oblations. The author has given the story of Vāstupuruṣa as follows :

Of yore in the fight between demons and gods the former could not defeat the latter owing to the prowess of Viṣṇu. The son of Bhṛgu, the preceptor of demons became angry and conducted a sacrifice in which he offered as oblation of a goat. During the ritual the drops of sweat from the body of the preceptor happened to fall on the goat and it transformed into the fierce form of a demon with the face of a goat. He appeared from the sacrificial fire and asked the preceptor as to what to do. The preceptor asked him to vanquish the gods. The demon drove away the gods who approached Śiva for protection. Śiva sked the fire emanating from his third eye to destroy the demon who took to heels to save his life. The fire then pursued the preceptor who reduced his form into a tiny one and entered the body of Śiva through the ear of the god seeking protection. Śiva then let out the preceptor in the form of semen and hence he came to be known as Śukra. The preceptor of the demons asked the demon with the face of a goat to submit himself to the god. Śiva gave him some boons as a result of which he became Vāstupuruṣa lying with his face turned downwards and limbs extended to regions. He became the target of worship since gods of different nature began to occupy his limbs as ordained by Śiva.

(27) Vāstupūja is an important ritual to be performed at the site of the temple. As already noted Vātupuruṣa is supposed to lie on the ground with his face down and on his limbs dwell a number of deities who are to be propitiated. For this two types of square-plans are conceived; one having 64 squares and other consisting of 81 squares. Each of these squares belong

to a deity. The one having 64 squares is known as Maṇḍūka while that which consists of 81 squares is called Paramaśāyika.

उद्दिष्टदेशे नवगोमयाभ्भसेकोपलिप्ते चतुरश्रमादौ।
कृत्वाष्टधा तद्विभजेदथैवमुक्तं चतुःषष्टिपदं तु तत् स्यात्।।
तस्मिन् विभक्ते नवधातु सूत्राण्यास्फाल्य शालीयकपिष्टमिष्टम्।
एकोत्तराशीतिपदं तदुक्तं देवालयानामपि भूमिपानाम्।।

The mode of making these square is suggested here. Divide a square by eight both ways and one gets 64 squares. If it is divided by nine both ways then one gets 81 squares. This second type is especially reserved for temples and for the palaces of kings.

Vāstupuruṣa occupies these squares lying corner to corner and spreading his limbs so as to touch the different squares. The following stanzas describe his pose as well as the deities accupying the different limbs.

ईशानेऽस्य शिरो निवेशितमभूद् वास्तोष्पतेर्मारुते
वह्नौ चापि करद्वयं पदयुगं नक्तञ्चरे स्थापितम्।
पर्जन्यो नयनेऽदितिश्च वदनेऽस्यापापवत्सौ गले
कर्णे चापि दितिर्जयन्तसहिताविन्द्रार्गलावंसयोः।।
सूर्यश्चापि निशाकरश्च भुजयोर्भल्लाटसत्यादिभिः
सावित्रश्च तथैव रुद्रसहितस्तत्पार्श्वयोः संस्थितौ।
नाभौ स्याच्चतुराननोऽस्य कुचयोर्भूभृन्मरीचिस्तथा
मित्रश्चापि विवस्वता तदुदरे गुह्येन्द्रकश्चापरः।।
ऊर्वोरस्य तु जङ्घयोश्च निहिता गन्धर्वपूर्वास्त्रयो।
दौवारः सुगलस्तथैव वरुणः शिष्टास्तु पार्श्वस्थिताः।।

In a plot divided into 81 squares a total of 45 deities are to be worshipped. Each of these deities is to be given particular type of offerings and oblations. The worship is necessary for the proper conduct of the ceremony.

Iṣṭakānyāsa—the installation of the bricks is performed as a part of the main foundation rite of the temple. For this the land is to be dug deep and the soil removed. The pit should have the measurement of a normal human being standing with raised hands. Till rock or water is found the digging should be continued to assure the firmness of the foundation.

ततः प्रासादसीमान्तं स्थलं यत् तदशेषतः।
उद्बाहुनरमात्रं तु खात्वोद्धृत्य त्यजेन्मृदम्।।
जलान्तं शर्करान्तं वा खानयेदिति केचन।

For laying the foundation five or nine baked bricks of given size and shape are to be used. The quality of the bricks is to be carefully examined. They should be properly baked, unbroken and having red colour.

Garbhagṛha—the covered and enclosed chamber is the most important part of the temple structure. It is the sanctuary where the image of the deity is to be installed. For this the portion of the ground is to be fixed and purificatory rites to be performed placing jewels and other sacred things. The deity to be worshipped in this ritual is the mother Earth. After these rites architects may be entrusted with the construction of the temple. These rituals are applicable to palaces of kings and residences of Brahmins and other castes.

(28) The description and enumeration of the residences of gods and men are attempted by the author based on the authority of Pitāmaha and Maya the celestial architect. Two terms, Prāsāda and Vimāna are used by the author to denote these structures. He has also given the derivation of the words in his own way. Prāsādas please by their beauty the minds of gods and men. Vimānas are called so since they are constructed according to different specifications and measurements.

अथात्र लिख्यते लक्ष्म प्रासादानां समासतः।
देवादीनां नराणां च येषु रम्यतया चिरम्।।
मनांसि च प्रसीदन्ति प्रासादास्तेन कीर्तिताः।
नानामानविधानत्वाद् विमानं शास्त्रतः कृतम्।।

Our author frequently uses the term Vimāna which usually stands for Dravidian type of temple as against Prāsāda denoting Nāgara type of shrines. The structures are divided into two classes—those for the gods and those for men.

He calssifies these edifices as follows :

1.	Temples for Śiva, Brahmā and Viṣṇu	= 20
2.	Temples for other gods	= 32
3.	Residences of Brahmins	= 24
4.	Residences of kings and rulers	= 8
	Total	= 96

Each of them is known by a separate name and possesses distinguishing characteristics. Often the difference between one type and the other will be small. The enumeration is based on earlier authorities.

पितामहेन मुनिभिर्मयेन च यथा पुरा।
मुख्यादीनि विमानानि कथितान्यनुपूर्वशः।।
यानि तान्यत्र कथ्यन्ते देवादीनां समासतः।
तत्रेशब्रह्मविष्णूनां मुख्यानां मुख्यविंशतिः।।
जातीतराणि द्वात्रिंशत् सार्वदेवानि तान्यपि।

अथ जातिविमानानां द्वादशैव 'द्विजन्मनाम्।।
राज्ञां संकृतिसंख्यानि तथाष्टौ वैश्यशूद्रयोः।।

Temples of the trinity, viz., Śiva, Brahmā and Viṣṇu are enumerated as twenty. They are designated as Mukhya or pre-eminent. The names of these twenty temples are given as follows :

Nalinaka, Pralīnaka, Svastika, Caturmukha, Sarvato-bhadra. Hastipṛṣṭha, Samujjvala, Śrīechanda, Vṛttabhadra, Śrīkāntha, Śrīpratiṣṭhita, Śivabhadra, Sivacchanda, Aṣṭāṅga, Padmākṛti, Viṣṇucchanda, Saubhadra, Kailāsacchanda, Rudracchanda and Lalitabhadra.

A second category of thirty two shrines for gods other than the trinity are enumerated. They are called Jātītara—since they do not refer to the residences meant for the people belonging to different castes. These are named as follows :

Meruvimāna, Mandara, Kailāsa, Kumbhavimāna, Jayāṅga, Viśāla, Vimalākṛti, Hamsacchanda, Vṛṣacchanda, Garuḍacchanda, Padmāṅga, Padmabhadra, Kailāsakānta, Rudrakānta, Yogabhadra, Bhogicchanda, Sudarśana, Skandakānta, Vindhyacchanda, Merukūṭa, Citrakūṭa, Śrīmanḍana, Saumukhya, Jayamaṅgala, Nīlaparvata, Niṣadha, Maṅgala, Vijaya, Lalitakānta, Śrīkara, Śrīviśāla, and Mahendra.

The residences for men are called Jātivimāna. There are twelve types of residences designed for the Brahmin community with following names : Somacchanda, Nāgacchanda, Kuḍyāvarta, Dvikūṭaka, Śrīvardhana, Padmagṛha, Prekṣāgṛha, Kratuvardhana, Vṛttagṛha. Bhānukānta, Atyantakānta and Candrakānta.

There are twenty four types of palaces prescribed for the Kṣatriya community. These belong o the category of Jātivimānas. They are : Catussphuṭa, Mantrapūta, Avantya, Māhiṣa, Tantrīkānta, Vijayāṅga, Viśāla, Utpalapatra, Mahārājacchanda, Malīgṛha, Nandīviśāla, Pṛthivījaya, Sarvāṅgasundara, Cchāyāgṛha and Rativardhana.

Eight types of houses are prescribed for Vaiśya and Sūdra communites. They too come under the category of Jātivimānas. They are : Viśālālaya, Catuṣpādika, Turaṅgavadana, Gaṇikāpiṇḍika, Śyenacchanda, Kukkuṭapucchaka, Utpala and Muṇḍaprāsāda.

After enumerating these ninetysix types of structures for gods and men, the author gives the details of the first twenty varieties intended for the trinity. For a proper comprehension of the description some basic concepts of temple architecture may be understood. The Hindu temple is not just a congregational structure. It is the house of the spirit. Temple is the residence of God. The God is conceived as the spirit immanent in the

universe and the temple is His abode. Our author has expounded the same truth in the following lines :

प्रासादं यच्छिवशक्त्यात्मकं तच्छक्त्यन्तैः स्याद् वसुधाद्यैश्च तत्त्वैः।
शैवी मूर्तिः खलु देवालयाख्येत्यस्माद् ध्येया प्रथमं चाभिपूज्या।।

(III.XII.16).

The God and the temple correspond to the soul and human body. The temple building ceremonial and rituals are similar to the Jātakasaṃskāras. It is based on this fundamental conception that in temple architcture the various parts of a temple are designated by names which correspond to the names of the various parts of the human body. Terms like Pāda, Caraṇa, Kaṭi, Gala, Grīvā, Kaṇṭha, Mastaka, Mukha, Karṇa, Nāsikā, etc., are instances.

The three most important structural limbs of the temple are to be understood. The first is the base known by different names like Adhiṣṭhāna, Masūraka, Ādyaṅga, Kuṭṭima, Vāstvādhāra etc. The second is the Garbhagṛha—the covered and enclosed chamber in which the idol is installed. The third is the superstructure.

In this chapter the first twenty types of temples are closely described using technical terms mentioned above. The section comes to an end with the following stanza.

इत्थं समासान्नलिनादिकानि प्रोक्तान्यलङ्कारयुतानि तानि।
शम्भोर्विमानान्युचितानि मुख्यान्यम्भोजगर्भस्य हरेश्च तानि।।

(29) The chapter deals with two categories of structures technically called Jātītara and Jātivimānas. The first consists of thirty two structures beginning with Meru.

अथ जातीतराख्यानां विमानानां निगद्यते।
लक्षणं मेरुपूर्वाणां तत्तनिष्पत्तिसिद्धिदम्।।
इत्थं द्वात्रिंशदुक्तानि सामान्यानि विशेषतः।
जातीतराणि सर्वेषां विमानानि दिवौकसाम्।।

These thirty two structures along with the twenty enumerated earlier belong to gods. Now the second category called Jātivimānas pertaining to the members of the different caste is enumerated. Herein the details of twelve Brāhmaṇa-Vimānas, twentyfour Kṣatriya-Vimnas and eight Vimānas each for Vaiśya and Śūdra communities are described. The components of the different structures are noted by the author in describing the types.

(30) This section is devoted to several types of structures for human beings. These can be divided into three classes, Uttama, Madhyama and

Adhama depending on the height of each storey. For the first variety the height between the storeys will be considerable. Multi-storeyed buildings start from three floors to twelve at the maximum. Buildings with lesser floors are enumerated as Kṣudra-Vimānas whereas the ones with several floors belong to the categories of Jāti-Vimāna, Cchanda-Vimāna, Vikalpa-Vimāna and Ābhāsa-Vimāna. The maximum height of a building is calculated as a hundred Hastas. If more height is planned then there is the possibility of damage due to cyclonic storms.

विमानाच्छतहस्तोच्चादधिकं न कलौ स्मृतम्।
महावातादिपीडाभिः पीड्यते यद्यतोऽधिकम्।।

Multi-storey is prescribed for the trinity as well as an emperor. Eleven floors are prescribed for the sun and moon and nine for Mahārājas. For Gandharvas, Siddhas and Vidyādharas eight floor can be constructed. Brahmins and ordinary kings deserve up to seven storey : A regional ruler is eligible for a six storeyed structure while vassals and princess and lord of city deserve four floors in their residence. For Vaiśyas, Śūdras, and commanders of the army three floors are prescribed. One and two storeyed buildings are for common people depending on their affluence.

Structures have two parts, the main and the subsidiary. Base, pillar, wall, etc, belong to the first category while beams, stairs, doors, rafters, windows etc., form the second category. These are technically called Kāya and Anukāya. These are listed as follows :

कायश्चाप्यनुकायश्च प्रासादाङ्गं द्विधा स्मृतम्।
अधिष्ठानं तथा स्तम्भो भित्तिः कुम्भश्च मण्डिकाः।।
पोतिका स्याद् भारतुला जयन्तय इति क्रमात्।
अनुमार्गाश्च कायः स्यादनुकायोऽथ कथ्यते।।
उत्तरं वाजनं श्रेणी वलीकं कर्णपत्रिका।
सन्धिद्वारकपाटानि योगः प्रछादनानि च।।
कुम्भवल्ली तोरणानि मुष्टिबन्धाष्टमङ्गलैः।
मृणालिका दण्डिका च नीप्रहारश्च नासिकाः।।
पट्टिका वलभी बन्धवेदिका जालकानि च।
कर्णकूटास्तथा कूटा नीडकोष्ठादयोऽपि च।।
ऊध्र्वप्रच्छादविन्याससुधालोष्टेष्टकादयः।
अनुकायाभिधानानि सामान्यानि भवन्ति हि।।

Now the author deals with an important aspect of Indian temple architeture. The temples are classified into three broad divisions based on styles named Nāgara, Drāviḍa and Vesara. According to our author these styles represent distinguishing characteristics in their shape also. Broadly

speaking Nāgara is square or rectangular while Drāviḍa is hexagonal or octagonal in shape. Vesara is round at the top. These three styles also represent the three guṇas, viz, Nāgara is Sāttvika, Drāviḍa is Rājasa and Vesara is Tāmasa.

According Dr. Stella Kramrisch this classification is an expression of the exuberance of the builders. Among the various schools Nāgara heads the list. It is square, for square is the perfect shape.[1]

नागरं द्राविडं चैव वेसरं च त्रिधा मतम्।
चतुरश्रं वायताश्रं नागरं तत् प्रचक्षते।।
द्राविडं सौधमुद्दिष्टं वेदाश्रं वा गलादधः।
कण्ठादुपरि चाष्टाश्रं तदपि द्राविडं स्मृतम्।।
वृत्तं वृत्तायतं वापि द्व्यश्रं वृत्तमथापि वा।
कण्ठादधस्ताद् वेदाश्रं तदूर्ध्वं वर्तुलं च यत्।
विमानं वेसराख्यं स्यात् त्रयं तत्त्रिगुणं स्मृतम्।।

According to our author these styles represent regional influence. Nāgara is northern, Drāviḍa is southern and Vesara is central, but according to other authorities these three styles can be met within one and the same region irrespective of whether it is south or north. Nāgara style is defined as the one prevalent between the regions of Himavan and Vindhya mountains. Drāviḍa country in the south is the home of the style known by that name. Vesara style is popular between the mountains Agastya and Vindhya.

नागरस्य स्मृतो देशो हिमवद् विन्ध्यमध्यगः।
द्राविडोस्योचितो देशो द्राविडः स्यान्नचान्यथा।।
अगस्त्यविन्ध्यमध्यस्थयो देशो वेसरसम्मतः।
सर्वाणि सर्वदेशेषु भवन्तीत्यपि केचन।।

These three styles are mentioned in almost all text books on Indian temple architecture. Often it is held that Nāgara and Drāviḍa are the two prominent styles whereas Vesara, the third is only the ramification of these two styles. In other words we have a Northern school of architecture. The present work belong to the Southern school as supported by other authorities.

Explaining stanzas 54-59 on 'Alpavimāna', Prof. Stella Kramrisch observes that "according to their size there are three varieties of small shrines. The foremost has indeed a height of twice its width, whereas the height of the lesser varieties are given in lesser measurements.[2]

1. Stella Kramrisch, The Hindu Temple, Motilal Banarsidass (II edn.) Delhi, 1980, p. 294.
2. Ibid, p. 263.

(31) This section is devoted to the enumeration and description of the different parts of the temple like base, pillars main and subsidiary parts, rafters, beams, and doors. The concluding stanza enumerates the topics dealt with.

प्रासादानामित्यधिष्ठानभेदा नैके स्तम्भाश्चाथ कायानुकायौ।
नानाभेदाः पोतिकाश्चोत्तराणि द्वारं द्वारालंङ्कृतिश्चाभ्यधायि।।

The author mentions that Maya has prescribed fourteen types of basement while Parāśara has given only two. Others prescribe three varieties. He notes that the two varieties enumerated by Parāśara has four divisions each making a total of eight. Our author has described the measurements of the varieties of Pādabandha, Cārubandha, Puṣkala, Pratibandha, and Śrībandha. Dealing with pillars he gives the various shapes like octagonal, hexagonal, round, sixteen-sided etc. The decorative structures on the pillars are also enumerated by him. Some of the names given for these pillars are : Viṣṇukānta, Skandakānta, Īśakānta, Rudrakānta, Bhadrakānta, Śrīkhaṇḍa, Śrīvajra, Muktāstambha, Daṇḍa-pāda and Vajrapāda. The bases of the pillars as well as their tops should be decorated with ornamental engravings and niches. These are variously named as : Puṣpakhaṇḍā, Citrakhaṇḍā, Śaivalā, Citraśaivalā, Kampanidrā and Vajrapāda. Samakhaṇḍitā etc. Then the author mentions three types of beams which are named as : Khaṇḍottara, Pattrabandha and Rūpottara.

Now the author deals with the arrangements of rafters on the top. The length and breadth of the rafters are mentioned and the mode of placing the same is dicussed. Here the purpose of these rafters are to cover the top of the structure. It is mentioned that when the structure is of granite the pieces to cover the top should also be made of granite.

(32) The section is devoted to a variety of topics connected with the temple architecture. The concluding stanza of the section quoted below enumerates the topics dealt with.

इत्थं यथावदिह तोरणकुड्यनालाः
सोपानपंजरगवाक्षविशेषकण्ठाः।
वेराणि च प्रतितलं शिखराणि सम्यक्
प्रोक्तानि मण्डपविशेषयुताः प्रपाश्च।।

The ceremonial arch of the temple is of three kinds, viz., Makara, Citra and Patra. The first is for the residences of Gods, Brahmins and kings while the second and third varieties respectively belong to the houses of Vaiśyas and Śūdras.

तोरणं त्रिविधं ज्ञेयं मकरंचित्रपत्रके।
देवद्विजनृपाणां तु शस्तं मकरतोरणम्।।
विशां तु चित्रसंज्ञं स्यात् शूद्राणां पत्रतोरणम्।

These can be made of granite, bricks, wooden planks mud etc. Different sculptures like the figures of crocodile, lion, serpents may be used to embellish the arch. The top of the walls also may be decorated with the engraving of creepers, flowers and statues. The roof of the edifice can be of eight types like square, round, conical etc., as are stated in the following lines.

शिखरस्य च संस्थानमष्टधा तच्च कथ्यते।
चतुरश्रमायताश्रं वृत्तं वृत्तायतं तथा।।
शालाकारं षडश्रं चाप्यष्टाश्रं षोडशाश्रकम्।
इत्यष्टौ शिखराकारास्तेषामथ निगद्यते।।

There are seven varieties of pinnacles atop the roof structure and these are named like Kaliṅga, Kāśmira etc., based on the popularity in different regions. Sopāna is the name given for steps construced in front of shrines, halls, theatres etc., and these are mentioned as of four types depending on their shape and ornamentation.

चतुर्विधः प्रकारः, स्यात् त्रिखण्डं शङ्खमण्डलम्।
अर्धगोमूत्रकं चाथ वल्लीमण्डलमित्यपि।।

Then five types of drains through which the water from the sanctum is drained are mentioned. In this connection the sanctum is technically defined as masculine, feminine and neuter depending on the material by which they are constructed. Stones, granites, wood, lime and mortar are the materials by which they are made. The drains are divided into five types based on their specifications such as length and width. The next item is the varieties of halls such as square, round, rectangular, conical etc. These should be made with different specification for temples, palaces and ordinary houses.

The place for storing water for distribution is also described in detali. This is meant to help the weary travellers who may approach such places to quench the thirst.

(33) The next section deals with the materials for the construction of temples and palaces. They are of six types like granite, wood, baked bricks etc., as follows.

द्रव्याण्यथ विमानादेः शिला दारूणि चेष्टकाः।
लोष्टानि मृत् सुधा चेति षड्विधानि प्रचक्षते।।

Then the details regarding the selection of materials are enumerated. The selection of wood and bricks, making of bricks, preparation of lime etc., are the subjects dealt with here. The topics covered are as follows :

दार्विष्टकालोष्टसुधाविशेषाः
प्रोक्ता यथालक्षणतश्च योगाः।
सन्धिः स्थितानामपि शायितानां
सन्दर्शितोऽनेकविधो यथावत्॥

(34) The topics dealt with in this section are enumerated in the last stanza of the portion as follows :

एवं स्तूपीकुम्भयोश्च प्रतिष्ठा
तन्त्रेषूक्ता या विमानप्रतिष्ठा।
प्रोक्ता ह्यस्मिन् हृत्प्रतिष्ठा च याभिः
प्रासादः स्यात् सुप्रतिष्ठो महेशः॥

First item is the selection of the architect whose qualifications are to be noted carefully. At the top of the shrine pinnacles and domes should be fitted. The pot shaped dome or pinnacle can be made of gold, silver and copper. The consecration of the shrine should be made on a favourable occasion. The installation of the idol assumes great significance. The priest enjoined for the function should utter several hymns.

He is to install the idol controlling his body. The function includes chanting of mantras, consecration, fixing of idol, worship, offering to deities and other similar items.

(35) The section is devoted to a variety of topics. As the first item the repair of the damaged parts of the shrine is taken up; evil effects of bad construction are enumerated and their rectification is mooted. Ornamental features of the shrines are mentioned and their varieties noted herein. Places of minor deities in the different parts of the main shrine are also indicated. The ornamental tower in front of the main gate is described in detail. Varieties having different storeys upto seven are detailed along with their technical names. Eight types of towers are mentioned as : Śrīmandira, Śrīniketana, Sumaṅgala, Viśāla, Bhavya, Pauṣṭika : Sumaṇḍa, and Pārikūṭaka. Some of the multistoreyed towers are mentioned by names suh as Subhadra, Bhadrakalyāṇa, Bhadrasundara and Śrīkara, the last mentioned type having seven storeys.

(36) In this section following the Śaivāgamas, the author has dealt with different types of idols made of a variety of materials are also enumerated to help the masons and architects.

लिङ्गानि लोहमणिशैलजदारवाणि
मात्स्नं क्षणानि शकुनानि निमित्तजातम्।
स्त्रीपुंन्नपुंसकशिलाग्रहणानि चास्मिन्
सन्दर्शितानि शिवशास्त्रनिरूपितानि॥

First the idols are classified into Niṣkala, Sakala and Miśra. The first is shapeless idol ; the second is endowed with definite form; the third has only a partial form. The six materials used are stone, jewel, metal, wood, clay and casual objects. The last one is a temporary idol made of sands, cowdung, butter etc. They are enumerated as :

शैलं रात्नं तथा लौहं दारवं मार्त्तिकं पुनः।
क्षणिकं चेति षोढा स्यात् क्रमाल्लिङ्गं तु निष्कलम्।।

Metals such as gold, silver, copper, bell-metal and the like are made use of in making the idols. These are to be used depending upon the form of the god. The bases for the idols are also similarly made using the above materials. Selection of the wood, granite etc., needs special knowledge on the part of the architect. If these are wrongly used the effect would be quite opposite. Hence the architect should be careful in selecting the appropriate material for the particular idol to be made.

(37) Selection of the granite is an important aspect in making idols. The granite is to be carefully examined since it may contain holes, soft portions, and other inner defects. By applying various objects on the stone and keeping it for a day or two one can find out such natural defects of the stone. There are several methods to test the quality of the stones. In this connection various authorities like Maya, Bṛhattantra, Piṅgala, Mañjarī etc., are quoted by our author. Idols made of defective stones bring about bad effects such as calamity to the country, destruction of the king, etc.

(38) The measurements and other details of the idols are also taken up for consideration. Here again the author depends on authorities like Maya, and Yogaśiva who have dealt with these aspects. Nāgara, Drāviḍa and Vesara forms of architecture are mentioned in this connection and the different of opinion among the authorities are noted.

A classification of temple types seen in Kāmikāgama and Śilparatna is based on rigional styles : Nāgara, Vesara, Drāviḍa, Kaliṅga, and Sārvadeśika. Of these the Nāgara, Vesara and Drāviḍa are popular. Nāgara type has a prāsāda square in shape from base to śikhara. Drāviḍa is of polygonal shape from base to finial and Vesara has a circular shape throughout. The classification is associated with the three gunas satva, rajas and tamas respectively relating to Nāgara, Drāviḍa and Vesara.

The importance in adhering to the measurements is stressed since idols without such conformity are apt to bring evil effects to the people of the locality. There are four main varieties in idols.

अथ लिङ्गं स्थूलमूलं स्थूलमध्यं कृशं तथा।
आर्षं स्थूलशिरस्कं च चतुर्थेति मयोदितम्।।

These are the broad specification to which minor variations are also suggested.

(39) This section is devoted to the description of the base in which the idois are to be fixed. The various measurements according to Nāgara, Drāviḍa and Vesara styles are noted. Bricks and granite are used to make bases. After prescribing the general features twelve varieties of bases are mentioned as follow :

पीठानि स्युः क्रमात् तेषां प्रथमं मेरुसुन्दरम्।
वर्धमानं द्वितीयं स्यात् लक्ष्मीसुन्दरमप्यथ।।
विष्णुसम्मिलनाख्यं च पद्मभद्राह्वयं ततः।
पीठं समाङ्गं भद्राख्यं रुद्रकान्तं ततः परम्।।
सोमकान्तं च सर्वाङ्गभद्राख्यं श्रीकरं तथा।
पुष्टिवर्धनसंज्ञं च सर्वसौम्यं ततः परम्।।
एवं द्वादशभेदानां पीठानां लक्ष्म कथ्यते।।

The specifications of each of these are also noted by the author. Authorities like Maya and Parāśara are cited in this connection. Bases are to be designed according to the nature of the idols to be fixed. They must contain a drain also to facilitate the flow of water poured on the idol during rituals of ceremonial bath.

(40) Idols made of different materials like jewel, metals such as gold, copper and carved in wood are described here according to texts on Śaivāgamas.

इति मिश्रलिङ्गमणिलिङ्गविधौ
कनकादिलोहमयलिङ्गविधिः।
इह दारुलिङ्गविधिरप्युदितः
शिवत प्रदर्शनविनिश्चयतः।।

In making the idol called Mukhaliṅga more than one face is created. Thus one to five faces are ascribed to gods depending upon the place of worship and the need of the situation. There must be proportions for the limbs of the idol and these are noted. Sphaṭikaliṅga is made of crystal stones. Only pure stones shall be used in this. Idols of metals like gold, silver etc., are made according to needs. Sometimes Dāruliṅga—idol made of wood is installed. Regarding the sepcification of the idols, authorities like Parāśara, Maya and Yogaśiva are cited.

(41) The varieties of idols are those that are fixed, those which can be moved and those forming a combination of movable and immovable. Those made of lime, clay, granite and molasses are permanent ones which are to be fixed. The movable ones are made of jewels, wood and metals. Painted

idols belong to both the types. Sometimes divine forms are painted on the wall to be worshipped. These pictures may be complete or partial representing different parts of the limbs of the deities.

Regarding measurements of idols there are many details to be followed. Mainly six modes of specification are employed as follows :

देवादीनां तथान्येषां बेरमानं पृथक् पृथक्।
मानं प्रमाणमुन्मानं परिमाणं तथा पुनः।।
उपमानं लम्बमानमिति मानं तु षड्विधम्।।

Each of these are described in detail specifying the proportions of the limbs of the idols of different gods. Measurements of the masculine forms are mainly dealt with in this section.

(42) The same topic is continued in this section. While in the previous part measurements of the Uttama type are dealt with, here those relating to Madhyama type are enumerated. Naturally, there are slight variations in the measurements of the limbs of idols.

Indian iconography makes use of 10 main varieties of proportions of images ranging from ekatāla (1 tāla) to daśatāla (10 tāla). Tāla literally means palm, the inner length of the face. This length is divided into 12 parts or aṅgula, the width of the middle phalanx of the mid-finger on the right arm referred to as nīcāṅgula in the dimensional system. In the proportionate system of iconometry, tāla simply refers to the face length of the image—from the lower cheek to the top of the forehead which is also taken as the width of the face. One twelth of the tāla is a unit called aṅgula and one eighth of the aṅgula is a subunit called yava. An image is said to be of a particular type, say aṣṭatāla (8 tāla) if the total height of the image from the feet up to the forehead is equal to 8 times the face length. It will thus have 96 aṅgula height.

Each proportion, say aṣṭatāla (8 tāla) is divided into three varieties—uttama (highest), madhyama (middle) and adhama (least). 96 aṅgula is the measure of the madhyama (mean measure) of the category, the uttama highest measure being 4 aṅgula more than the mean, i.e., 100 aṅgula, and the adhama (least) being 4 aṅgula less than the mean (92 aṅgula). While a particular major variety of tālamāna proportions is adopted for a category of images the three subdivisions—uttama, madhyama and adhama—are used to portray the superior, median and inferior dieties of that particular category as shown in the table.

10 tāla (daśatāla)	Uttama	Brahmā, Viṣṇu, Maheśvara
	Madhyama	Sarasvatī, Lakṣmī, Umā
	Adhama	Durgā, Bhūmi and Godesses and sages (Maharṣi)

9 tāla (navatāla)	Uttama	Aṣṭadikpālaka, Vasu, Gods and Goddesses,
	Madhyma	Yakṣa, Śivagaṇa
	Adhama	Vidyādhara, Siddha, Gandharva, Pitṛs
8 tāla (aṣṭatāla)	Uttama	Śreṣtha
	Madhyama	Madhyama human beings
	Adhama	Adhama
7 tāla (saptatāla)		Piśācas (demons)
6 tāla (ṣaḍtāla)		Dwarfs
5 tāla (pañcatāla)	Uttama	Gaṇeśa, Skanda, Vāmana
	Madhyama	Bhūtagaṇa of gods
	Adhama	Children
4 tāla (catustāla)		Bhūtāṅga
3 tāla (tritāla)		Yakṣa and Kinnara
2 tāla (dvítāla)		Kūrma (tortoise) Matsya (fish)
1 tāla (ekatāla)		Pannaga (serpent)

The tāla system is relevant with regard to the total height of the image only. The tāla or the face length is not a module of these images regulating the several body proportion. This module (mātrā) is aṅgula or its multiples (1 golaka = 2 aṅgula and 1 parva = 3 aṅgula). The applications of this modular measure for the proportionate measurement is aptly demonstrated in the navatāla system. In this case the total height of 108 aṅgula is distributed among 10 divisions of the body as given in the above mentioned table.[1]

The procedure for sculpturing the image is first to select the stone of length equal to twice the image height and of width equal to 3/4 the image height and of thickness half this width. The stone is fixed firmly on the ground and the 11 horizontal lines corresponding to the above divisions are marked on the stone slab. Horizontal lines are also drawn corresponding to the measures of Padmapīṭha pedestal, base of pedestal, top of the crown, and midpoints of thighs and legs. The vertical lines through the centre, ears, shoulders and the limits of weapons are also drawn. Based on these reference lines the different parts of the body are marked. The dimensions of each part are given in the Āgama text on iconography.

But the laternal dimensions are modified to suit a female figure. These parametric dimensions for male and female images are indicated below.

The three varieties of images—uttama, madhyama and adhama in each tāla category are obtained by varying the dimensions of the median image

1. Balagopal T.S. Prabhu, 'Iconography and Sculpture, Indian Scientific Traditions, Calicut, 2003.

in table below the neck. Thus the uttamanavatāla category of image will have the body height below the neck increased 4 A and adhamanavatāla category of image will have the body height reduced by 4 aṅgula. Craftsmen are free to incorporate minor changes in the features of the image within these prescriptions.

The tālamāna is clearly based on the physiognomonical types particular to different regions of India. Basically the iconometric proportions of adult body appear to belong to the three categories—saptatāla, aṣṭatāla and navatāla—of ethnic groups. Those of the saptatāla category are of stouter proportions as compared to navatāla category of slender stature. The aṣṭatāla group are of median or average stature, consequently the aṣṭatāla proportions are used to portray human figures.

The aṅgula measures of saptatāla, aṣṭatāla and navatāla categories are 84, 96 and 108 respectively. But in all cases the measures of the face are same, equal to 1 tāla or 12 aṅgula. It is also seen that the height of the body (from the top of head to the genitalia) is equal to the height of the leg (thigh, knee, leg and foot). Hence the portions below the neck are shorter for saptatāla and aṣṭatāla images as compared to that of the navatāla type. The net effect is that the saptatāla image will appear sturdy where navatāla image will look comparatively slender. As the aṣṭatāla system is used to carve human images, the saptatāla will suit the images of demons while the navatāla system will produce elegant images of gods. Extending this concept further, the ṣaṭtāla will be appropriate for dwarfs and daśatāla will be fit for the supreme dieties of Brahmā, Viṣṇu, Śiva and their spouses. The pañcatāla system has different measures for lateral dimensions and these are used to depict Gaṇeśa in stouter proportions. Vāmana in dwarfish proportion and Kumāra in the body proportion of a child. The versatility of the tālamāna is fully used in this case.

The gods, demigods, humans and demons represented in sculpture are in different aspects of their being, in a variety of postures and expressing a range of emotions. Gods may be represented in peaceful (śānta) or terrififc (ugra) aspects. While the śāntamūrti will be sculptured with gentle expressions on face and compressed stature, the ugramūrti will be inflated with divine fury with bulging eyes, puffed cheeks and in a posture of attack. The different positions taken by images are expressed by changes in the position of head and limb. The sculptural works other than those of images of worship are generally expression of movement and action. Female figures are shown with their bodies swaying, and turning about a vertical axis in space. The emotions on their faces are brought to light by subtle details in carving the eye brows, eyes, cheeks and lips.

Āgamic texts describe each diety with appropriate attire, ornaments and weapons. The preference of the sculptor is for the bare body and he makes only sparing use of garments and ornaments in images. The attire also reflects the original character. The garments appear to cling to the body only with their edges and ends emphasised as if they were ornaments on the body. Ornaments are profuse on the neck, arms, waists, legs and fingers in a bewildering variety. Another important feature is the head gear, the hair being arranged in complex patterns, bedecked with ornaments the whole forming crown like features rising to about 8 aṅgula from the forehead.

Images of gods are also invariably crowned. The crowns appear in a variety of shapes—like many storeyed tower, domical, locus shaped, umbrella shaped and in the shape of tortoise.

Materials for Making Images of Gods

According to Āgamic texts, the images of gods may be made in six types of materials—jewels, stones, earth, wood or glass.[1]

1. Jewels : The nine jewels associated with the astrological planets are listed below. Gods worshipped in jewels are believed to bestow all wishes (sarvakāmaphala-prada), according to *Padmasaṃhitā.* Of the jewels māṇikyam (ruby) is most important material for making images of god. The Bharata image of Irinjalakuda is believed to be ruby.

2. Metals : Eight types of metals used for making images of gods and their beneficial aspects or malefic effects are listed in the table below, indicating their effects and benefits :

Benefic (Śubha)	Gold	(sauvarṇa)	Peace and salvation
	Silver	(rājata)	Prosperity
	Copper	(tāmraja)	Prosperity-lineage (Putradam)
	Brass	(paittala)	Education
	Bronze	(kāmsya)	Health and long life
Malefic (Aśubha)	Iron	(āyasa)	Malefic used for magical rites
	Lead	(saisaka)	Related with depiction of demons
	Tin	(trāīpuṣa)	

1. *Ibid.*, p. 248.

3. Stones : Stones for making images are basically classified into four types depending on their colours. White, reddish, yellowish and blackish, each prescribed as suitable for Brāhmaṇas, Kṣatriyas, Vaiśyas and Śūdras respectively. They are also said to bestow salvation, victory, richness and grains respectively to the worshippers. The stone should be of uniform colour, should be dense, smooth and deeply embedded in earth. It should be of appropriate dimension and free from defects such as spots, streaks, flaws, faults and cracks. Depending on the shape and workability, they are further classified into three types—male, female and neuter. A stone is said to be male when it is of uniform colour, dense, smooth and perfectly cylindrical. When struck by hammer it gives the sound of an elephant bell. A female stone has a wide bottom and narrow head and produces the sound of a cymbal when struck by a tool. A neuter stone is bulged at the middle and produce no sound when struck by tools. Stones are by far the most common material for making images of god for installation in temples. The male types of stone is generally prescribed for making idols. Female types of stones may however be used for making images of goddesses and in all cases for making pedestals on which the idols are moulded. The neutral stones are used only for base course of the pedestal (pādaśilā).

4. Wood : Twelve trees are prescribed for making wooden images of gods as listed below, which are appropriate to each varṇa as they are supposed to blow the effects due to each.

1.	Candana, devadāru, śamī	Brāhmaṇa (salvation)
2.	Pippala, śimśapa, khadira	Kṣatriya (victory)
3.	Asana, mālūra, madhuka	Vaiśya
4.	Bakula, padmaka, karṇikāra	Śūdra (gains)

Bhagavatī image at Crangannore, Pārvatī image at Vaṭakkunātha temple at Trichur, the idols of Kṛṣṇa, Balarāma and Subhadrā at Puri etc., are examples of wooden images.

5. Earth : Images made of earth have a special significance in Indian iconography. Lord Rama worshipped Śiva by making an earthern liṅga at Rameswaram before launching his war with Rāvaṇa. Arjuna also made an earthern liṅga and worshipped Śiva when faced with defeat from Kirāta, who was none other than Śiva in disguise. The system of making earthen liṅga is very common in all places for offering worship to Śiva at Tīrthas, on occasions such as Śivarātri. Good quality earth, specially processed, is used to mould images in its raw form or baked form. This is called mṛṇmayabimba (earthern images)

A special method of preparing god images in composite materials,

with earth as the basic ingredient is called miśrakabimba (composite image) also called bahuverabimba. The composite image making is a complex process. The bones are simulated in sticks of selected trees and tied in positions by copper strings. It is covered with adhesives over which fibres to represent nervous system are fixed. The frame work is then pasted over with a composite matrix made by inter grinding earth with grains, spices, medicinal essences, milk, ghee, powdered, jewels, holy water, etc., to beautifully shape the image. The whole is then covered in the silk and coated finally with a hard enduring resinous composite, made as above, chiselling life-like features on the image. It may be then painted in appropriate colours to complete the process. A variety of auspicious and precious materials go into the image making process, lasting long period of ritualistic penance in such bahuvera images. The Anantapadmanā-bhasvāmī image at Trivandrum is an example of such an idol.

6. Glass : Sphaṭika (glass) is a rare category of material for making gods' images. It has three categories—sphaṭika (glassy crystal), sūryakānta (crystal of sun's lustre) and candrakānta (crystal of moon's luminance). The worship of god in the sphaṭika images is believed to bestow health, wealth and prospertiy in this life and salvation after death.

(43) The section is devoted to the different forms of idol pertaining to Śiva and other itmes like bull, trident etc., of the god. Altogether sixteen forms of Śiva are described. They are as follows : 1. Śiva in the form of Candraśekhara with the cresent moon on this head; 2. Śiva in the company of his consort Pārvati or Umā; 3. Śiva in the company of his son Skanda; 4. The dancing form of Śiva called Naṭeśvara; 5. Śiva as Gaṅgādhara, Ganges on his head; 6. Śiva as Tripurāntaka the destroyer of the three cities and their lords; 7. The god as Kalyāṇasundara holding the hand of his consort; 8. Śiva as Ardhanārīśvara sharing the limb of his consort Pārvatī; 9. Śiva as a Pāsupata; 10. Śiva as Kaṅkāla having a hideous form 11. Śiva as Harihara sharing the form of Hari on the left and assuming his own form on the right; 12. Śiva assuming the role of Bhikṣāṭana—as a vagabond in search of alms; 13. Śiva as Caṇḍesa assuming a fearsome form; 14. Śiva as Dakṣiṇāmūrti sitting under a fig tree and surrounded by ascetics; 15. The god as Kālakāla, the destroyer of the God of death; and 16. Śiva in the form of a liṅga. The description of his vehicle Vṛṣa—a bull is also provided in this section. Other adjuncts of the god described are the varieties of his trident and other weapons. The form of Gaṇeśa is also described in this connection.

It may be noted that mukhaliṅga is only one form of iconic representation of Śiva. According to mythology, Śiva. has 18 manifestations, classically worshipped in the iconic form. These eighteen forms as given in

Śilparatna are listed below :

1. Sukhāsana (Śiva comfortably seated)
2. Somāskanda (Śiva with Umā and Skanda)
3. Chandraśekhara (Śiva with moon in his crest)
4. Vṛṣārūḍha (Śiva and Umā mounted on bull)
5. Nṛttamūrti (The dancing Śiva form)
6. Gaṅgādhara (Śiva holding Gaṅgā in his hairs)
7. Tripurāri (Śiva with Umā, the destroyer of Tripura)
8. Kalyāṇasundara (Śiva with Umā in all adornment)
9. Ardhanārīśvara (Śiva forming the right of the body and Umā left half)
10. Gajaghna (Śiva stripping the skin of elephant)
11. Paśupati (Śiva as protector of animals)
12. Kaṅkāla (Maheśvara as a hunter, with all ornaments accompanied by Bhūtagaṇa)
13. Śaṅkaranārāyaṇa (Harihara, Śaṅkara forming the right half of the body and Viṣṇu the left half)
14. Bhikṣāṭanamūrti (Śiva in the mendicant robe, in the position of walking)
15. Caṇḍeśvara (Śiva in the posture of drawing a bow and as bestower of a boon on Caṇḍeśa)
16. Dakṣiṇāmūrti (Śiva in the teaching posture)
17. Kālāri (Śiva as the slayer of Kāla)
18. Liṅgasambhūta (Mukhaliṅga, Śiva in the form of liṅga)

Part II stanzas 1 to 179 give a detailed description of each of the eighteen forms noted above. The description is to facilitate the making of the idol. Such details are not usually met with in Tantra manuals.

T.A. Gopinatha Rao has dealt with the miscellaneous aspects of by quoting from more tha 32 Āgamic texts and has established the many form of the god such as Līlāmūrtis (25) Ekādaśarudras (11), other forms of Rudras in Viśvakarmaśilpa (11) Rūpamaṇḍana (12) etc. He has classified the forms under the heads Liṅgodbhavamūrti, Sukhāsanamūrti, Samhāramūrti, Anugrahamūrti, Nṛttamūrti, Dakṣiṇāmūrti, Kaṅkāla and Bhikṣāṭanamūrti.[1]

(44) In this secion the purificatory rites after the installation of the idol are prescribed. The shrine is to be decorated with garlands. Other auspicious things like a potful of water, lamp, grains etc., are to be arranged in their proper place. The rites include a sacrifice for the destruction of evil spirits and Vāstuhoma—a rite to propitiate the lord of the plot. The subjects dealt with are hinted at as follows :

1. Elements of Hindu Iconography, Vol. II, Pt. II, pp. 361-49, Reprint, (Indological Book House, Delhi 1971)

प्रासादशान्त्यर्थमपीह शुद्ध्यै
रक्षोघ्नहोमोऽपि च वास्तुहोमः।
लिङ्गप्रतिष्ठाविधिपूर्वकाले
कर्तव्य इत्यत्र यथावदुक्तम्।।

(45) In this section the author deals with the rites in connection with the installation and other accessories based on Śaivāgama texts.

इति प्रतिष्ठाविधिमण्डपादिकं
सकारकं चाकरशोधनं तथा।
यथावदुक्तं च जलाधिवासनं
विचार्य नैकाः शिवतन्त्रपद्धतीः।।

The author states that technically there are five types of installations. Fixing of the idol on the base with cement like objects is one kind. Refixing of the idols in connection with the repairs of the temple is another. The author states :

लिङ्गानां निष्कलादीनां प्रतिष्ठा पञ्चधा स्मृता।
प्रतिष्ठा स्थापनं तद्वत् स्थितस्थापनमित्यपि।।
उत्थापनास्थापने च पृथक् तल्लक्ष्म कथ्यते।।

The auspicious time for the installation is to be found out in consultation with astrologers. The locality of the temple as well as the shrine are to be decorated. Materials for worship are to be purified ceremonially. Diagrams of Tantric significance are to be drawn. Hymns are to be recited. After the installation the god is to be propitiated.

(46) Waters filled in pots are to be conceived as taken from holy rivers like Gaṅgā, Yamunā, Narmadā, Sarasvatī, Gomatī, Sindhu, Sarayū, Godāvarī, Kāverī, Tāmraparṇī etc. Rivers located in the different parts of the country are invoked to be present in the pots. Different sacred materials are used in the function. In this connection the author quotes Prayogamañjarī an earlier text on Tantra produced in Kerala as follows :

प्रसादाभिमुखं निवेश्य शयने वामेन मन्त्रेण त-
च्चैतन्यं परमं नियोज्य विधिवत् तस्मिन् षडध्वान्वितम्।
पञ्चब्रह्मविराजितं च सकलं संकल्प्य सृष्टिक्रमात्
व्योमव्यापिमनुस्वरूपिणममुं तत्वैस्त्रिभिर्भाजितम्।।

Only after the invocation the divine power is imagined in an idol. Now it is time to offer oblations to the god in the form of flowers, cooked rice and other things along with the chanting of hymns.

(47) Rites in connection with the installation are detailed again in this section. The various retuals to be performed are noted. The mantras to be employed are enumerated.

The benefits accrued from these are also narrated. The subject matter of the section is mentioned as follows :

इत्थं प्रतिष्ठा कथितेन्दुमौलेर्ज्येष्ठादि लिङ्गाभ्युचिता यथावत्।
श्रेष्ठानि तन्त्राणि शिवोदितानि काष्ठान्तमालोच्य बहुप्रकारम्।।

(48) Daily rituals of the temples form the topic in this section. Cooked rice is to be offered to the deity thrice a day to the accompaniment of the chanting of mantras. Quoting Prayogamañjarī the author states :

कुर्यान्नित्यबलिं त्रिसन्ध्यमुदितं पाक्यस्तदर्थं चरु-
र्हन्मन्त्रेण तु तण्डुलांस्तु सलिलैः प्रक्षाल्य चाग्नौ पचेत्।
तेनाज्यं त्वभिघार्य युक्तसमये मूलेन मन्त्रेण तत्
तेनैवाप्यवतार्य तेन हविषा लिङ्गं प्रकुर्यात् शुभम्।।

The priest is to offer the oblation to minor deities of the shrine on these occasions. The beating of the musical instruments is necessary in many rites. So from morning to evening until the ceremonial sleep of the deity many functions are to be carried out.

There shall be festivals once in a year or once in six months.

During these occasions the god is to be taken around the shrine, campus or streets in palanquins or charitos of special kind. The pomp and splendour of the occasion should be that which befits an emperor.

प्रतिसंवत्सरं वापि प्रतिषण्मासमेव वा।
शिवयात्रोत्सवं सम्यक् कुर्यात् सर्वार्थसिद्धये।।
तत्र यात्रा रथेन स्यादथवा शिबिकादिना।
चक्रवर्त्युपचारेण तल्लक्ष्मातो निगद्यते।।

These vehicles for the procession of the god are of three kinds. One is in the form of a stool attached to a carrier. The other is a replica of towers and the third having many pillars. There are measurements for each of them. It is in these vehicles that a movable idol of the god is placed and taken around. Then a kind of cot is also provided in the shrine where an idol representing the main deity is laid to rest during the night.

(49) Rituals in conenction with occasional festival are detailed in this section also. The author states :

इत्थं शिवोत्सवविधिः कथितो ध्वजादिः
श्रेष्ठादि भेदविहितः स्वपनावसानः।
येनेन्दुमौलिरुपयाति परं प्रसादं
शैलाधिराजसुतया सहितो गणेन्द्रैः।।

A long flagstaff is erected ceremonially on which a flag is to be hoisted

on the first day of the festival. Everyday sacrifices are conducted for the staff and flag. Certain varieties of trees alone are selected to make the staff. The place for erecting the staff is also fixed. There are measurements for these according to different temples and the deities installed therein. The raising of the staff is made at an auspicious time to the accompaniment of the beating of musical instruments.

During festivals the streets surrounding the shrine shall be made pure by clearing them. This is detailed as follows :

सम्मार्ज्य ग्रामवीथीः प्रतिदिशमभितः सेचयेद् गन्धतोयै-
रुत्फुल्लैर्दिव्यगन्धैः प्रतिनवकुसुमैः संस्तरेत् तासु भूयः।
कुर्यात् पीठान् यथाशास्त्वपि बलिविधये ग्रामपर्यन्तदेशे
ग्रामान्तश्चत्वरेषु प्रतिसुरनिलयं द्वारि चैत्येषु मूले।।

For decorating the streets bunches of cocoanuts, plantains, arecanuts, tender leaves of several trees, twigs etc., are used. Among the musical instruments used in the procession Timilā—the Kerala instrument is also mentioned.

सशङ्खभेरितिमिलापणवानकवेणुषु ।
नदत्सु पिष्टदीपाद्यैर्नीराज्यं तु यथाविधि।।

Sometimes a golden idol is specially made to be carried in processions. On all the nine nights of the festival attendants of deities are to be propitiated with oblations. On the tenth day the ceremonial bath of the idol is made. The priest also takes a bath dipping the idol in water. For this the idol is taken in a procession to the spot where the bath takes place. Once the festival period is over the daily rituals as practised in the temple start.

(50) The section deals with the bathing of the idol using sanctified water from numerous pots. The number of pots filled with water depends on the greatness of the occasion. The usual number shows a pattern. For instance nine, twenty-five, seventy-seven, eighty-one, one hundred and eight, two hundred, three hundred, seven hundred and thousand pots are filled with water and sanctified using particular hymns. The water is to be poured on the idols to the accompaniment of the beating of instruments. The function is briefly described as follows :

संगीतनृत्तवादित्रैः शङ्खकाहलगोमुखैः।
तिमिलनाकभेर्याद्यैर्निनदद्भिरनारतम् ।।
वेदघोषैश्च मूर्छद्भिर्जयशब्दादिमङ्गलैः।
नीराज्य तद्वत् स्नपयेत् ततो मध्यघटेन तु।।
अभिषिच्याथ शुद्धेन वाससा परिमार्जयेत्।।

Here it may be noted that the percussion instrument Timilā—a long drum indigenous to Kerala is mentioned for a second time.

(51) In the section the installation of the idols of gods like sun is enumerated. The gods mentioned are to be found installed in different temples of Kerala.

सूर्यविघ्नेश्वरस्कन्दा हरनारायणस्तथा।
दुर्गागौरीसरस्वत्यः शास्ता काली च मातरः।।
धामसु क्षेत्रपालश्च शिवाङ्गत्वेन वा पृथक्।
एते सर्वे प्रतिष्ठाप्याः पूज्याश्चैव पृथक् पृथक्।।

The worship of Sūrya is then enumerated in detail. Both daily rituals and special rituals in the form of festivals are prescribed for the Sun god.

(52) The section is solely devoted to the installation and worship of Vighneśvara often called Gaṇanātha or Gaṇapati. The mode of worship prescribed for the Sun is also applicable here. The attendants of the god are listed as numerous mentioning the name of some of them.

(53) The installation and worship of Skanda is taken up in this section. Daily rituals and special rituals are applicable for the deity. The modes of worship also follows the same pattern mentioned above.

(54) Haranārāyaṇa popularly called Saṅkaranārāyaṇa represents a composite form of Śiva and Viṣṇu. The author states that he has taken the details from Tantric works like Bṛhattantra and Devodbhava.

बृहति महति तन्त्रे यच्च देवोद्भवाख्ये
निगदितमवलोक्य स्थापनाद्युत्सवान्तम्।
इति हरहरितन्त्रं सम्यगुक्तं समासात्
तदिह सकलमूह्यं कर्म शैवानुसारात्।।

(55) In dealing with the worhip of the Goddess called Durgā the author states that the modes are almost the same as in the case of other deities. The attendants of the goddess are listed and their respective names given. The different aspects of the deity representing the different moods are also enumerated.

(56) Here the installation and worship of Goddess Gaurī are described. Ninetysix attendants are mentioned as serving the goddess. The author states that he has drawn information from Tantras like Lalitā and Bhānutantra.

निगदितमिह गौर्यास्तन्त्रमेतत् समासात्
ललितमपि च बिम्बं भानुतन्त्रं च दृष्ट्वा।
विविधमिह विधिज्ञैर्यत् प्रतिष्ठादिकृत्यं
सकलमपि तदूह्यं प्रोक्तशैवानुसारात्।।

(57) Based on Tantras like Bṛhattantra, and Devodbhava the author now proceeds to enumerate the installation and worship of the Goddess Sarasvatī. Daily rituals as well as special rituals are applicable to the deity.

(58) Śāstā also called Bhūtanātha is one of the popular deities worshipped in Kerala. So naturally the author proceeds to discuss the worship of the God. In this connection the measurements of the idol are also given. His weapons are also mentioend. Eight aspects of the god are enumerated as :

गोप्ता च पिङ्गलाक्षश्च वीरसेनश्च शाम्भवः।
त्रिनेत्रः शूलभृद् दक्षो भीमरूपस्तथाष्टमः।

On his left goddess Prabhā and on his right his eight year old son Satyaka are to be installd. A beautiful description of the god is provided here and it is concluded with a referene to his consort and son.

प्रोक्तमानादिसंयुक्तं सौम्यवक्त्रं चतुर्भुजम्।
प्रभूतसिंहासनाब्जे स्वासीनं वामपादतः।।
दक्षिणेन तु पादेन लम्बेनाक्रान्तपङ्कजम्।
शरं च क्षुरिकां चापं खड्गं बिभ्रच्चतुर्भुजम्।।
प्रभां च नवतालेन दिव्यरूपामलङ्कृताम्।
उपविष्टां दक्षिणेन लम्बमानाङ्घ्रिपङ्कजाम्।।
नीलोत्पलकरां शास्तुर्वामभागावलम्बिनीम्।
अष्टवर्षार्भकप्रख्यं सत्यकं चाष्टतालतः।।
शास्तुर्दक्षिणपार्श्वस्थं दिव्याकारमलङ्कृतम्।
एवं बेराणि सम्पाद्य प्रतिष्ठामथ कारयेत्।।

The vehicle of the god is mentioned as a horse. The picture of the horse is to be made as a sign of his flag. For enumerating these details the author has drawn upon tantras like Devodbhava.

(59) There are seven divine mothers worshiped in Kerala temples. Even where the usual idols are not installed they are offered oblations everyday. The seven mothers are :

ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा।
वाराही च तथेन्द्राणी चामुण्डी सप्तमी तथा।।

Vīrabhadra and Vighneśvara are also installed along with them as if to protect them. The author has given directions for daily as well as special rituals for them. Their vehicles, weapons, forms, flags, signs on flags etc., are also enumerated.

(60) Kṣetrapāla, the deity who protects the sanctum is worshipped in many major temples of Kerala. His four hands hold different weapons and his form is that of an eight year old boy. According to other authorities he has eight hands, four of them above and four of them below. The following stanza quoted by the author gives a compact description of the deity.

व्यालम्बाभ्रजटाधरं त्रिणयनं नीलाञ्जनाद्रिप्रभं
दोर्द्वन्द्वात्तगदाकपालमरुणस्रग्गन्धभूषोज्ज्वलम्।
घण्टामेखलघर्घरध्वनिमिलद् झङ्कारभीमं विभुं
वन्दे चित्रभुजङ्गकुण्डलधरं तं क्षेत्रपालं सदा।।

During special festivals a flag is raised on a staff. The flag sign of the deity is the dog which also forms his vehicle.

(61) The section deals with fresh offerings which are collected after the harvest. Fresh grains are taken through the main roads ceremonially to the accompaniment of music. They are carried in to the temple with pomp and splendour. The grains are pounded and the rice is used for sacrifices. A part of the fresh rice is given to people as a mark of prosperity.

Similarly festival of lamps is conducted during several occasions lamps may be erected and lit so as to rsemble a tree of lamps. Several rows of lamps are to be lit during the night. The idol of Śiva is to be worshipped in this connection. Processions, festivities and the like should be arranged.

(62) Domestic rituals form the topic of this section. First the rites connected with funeral of the preceptor and other Brahmins are enumerated. Once the preceptor is dead the disciples should bathe and purify themselves in order to carry the corpse to the funeral pyre arranged outside the village or on the banks of the river. After the fire has consumed the body the disciples should return without looking back at the pyre. They should offer the libation of water to the departed one. Based on Dharmaśāstras the different types of libations are prescribed by the author. He concludes the section with the following stanza.

इतीममन्त्येष्टिविधानमीरितं पृथङ्नवश्राद्धविधिं च षौडशैः।
ततः सपिण्डीकरणं तथाष्टका निरूप्य तन्त्रेषु यथोदितं विधिम्।।

(63) Expiatory ceremonies are enumerated in this section. Once should offer expiation for the omissions and commissions in the course of daily rites and special rites. Based on the seriousness of the lapse, atonement is fixed.

This is to ward off evil effects. There are many ways of atonement. Offering of food to gods, Brahmins and others is one of them.

(64) Kriyāpāda, third part of the treatise, is concluded with this section. Renovation of the idols, shrines and other structures forms the main topic. Replacement of many items of the shrine becomes necessary when they are dilapidated. When the main idol is broken, burnt or damaged in other ways it is to be thrown away. It has got the position of just a stone once the divinity is transferred over to another idol. The main shrine is called Mūlālaya where the original idol is situated. When the sanctum needs renovation the idol is to be shifted to a temporary structure referred to as Bālālaya. When the idol

itself needs replacement, a temporary wooden idol is to be made to which the divine power is to be transferred. The god is invoked to be present in the wooden form till the original is repaired.

यावन्मूलालये लिङ्गं निष्पन्नं स्यात् प्रतिष्ठितम्।
तावद् दारुमये लिङ्गे सान्निध्यं कुरु शङ्कर।।

Daily worship is to be offered in this temporary shrine and idol. When the original is ready the divinity is transferred back. The types damages causing replacement and repair are enumerated in connection with different types of idols made of diverse materials like jewel, metal, clay, wood etc. The section is concluded with the following stanza :

इत्थं धर्माद् विशिष्टाज्जगति तनुभृतां भोगमोक्षोपलब्ध्यै
विद्यादेहस्य शम्भोर्वदनसरसिजव्यक्तविश्वागमार्थैः।
नित्याद्यं कर्मचक्रं सविधिकमखिलं यत्र दृश्यं यथाव-
ज्जीर्णोद्धारावसानं सुरगुरुविबुधस्तं क्रियापादमूचे।।

IV. Yogapāda

Of the four parts of the Tantric treatise of Īśānaśiva the last one called Yogapāda consists of just three chapters. This forms the smallest of the four parts.

1. The first section is devoted to the explanation of the term in detial and it is rightly called Yogalakṣaṇa. Yoga is to be resorted to for deliverance from the cycle of wordly miseries. It is stated :

विज्ञाय संसारमसारमेवं वैराग्यतोऽनुग्रहतश्च शम्भोः।
संप्राप्य योगं तु गुरूपदेशाद् योगी विमुक्तिं न चिरादुपैति।।

Vairāgya—detachment from wordly objects and renunciation are the means to attain liberation. For this, knowledge of the real state of affairs is necessary. The author has stressed that external appearance is not the real need. External change is with reference to the body and not of the soul which is more important. The author observes :

तद्वान् यतिश्च संन्यासी न स्यात् केवलमुण्डितः।
ज्ञेयः स नित्यसंन्यासी यो न द्वेष्टि न काङ्क्षति।।

He concludes saying that a Brahmacārin, householder or ascetic can obtain liberation with the blessing of Śiva irrespective of his dress or status in life.

(2) The concept of Yoga is explained in this section based on the Yogasūtra of Patañjali. The author begins the section as follows :

अथ योगस्तु विज्ञेयो गुणैश्वर्यविमुक्तिदः।
चित्तवृत्तिनिरोधं तु योगमाह पतञ्जलिः।।

युजेर्धातोः समाधौ तु क्षेत्रज्ञपरमात्मनोः।
युक्तिर्योगः समुद्दिष्टस्तथा चाह महामुनिः।।

The author has given the derivation of the term Yoga in the above stanza. In another way he brings out the idea as follows :

सम्यक् शिवगतं चित्तं यदा न चलति स्थिरम्।
शिवत्वव्यक्तभावस्य कैवल्यं योग इष्यते।।

The author proceeds to explain the different concepts like Yama, Niyama, Āsana, Prāṇāyma and related things. The section is concluded with the following stanza :

एवं यमाश्च नियमाश्च तथासनानि
प्राणादयश्च पवना अपि नाडिचक्रम्।
योगस्य यानि बहिरङ्गतयोदितानि
सेव्यानि तानि विदितानि यथोपदेशम्।।

(3) The last section of the treatise is set apart for the explanation of the concepts like Prāṇāyāma, Pratyāhāra, Dhāraṇā, Dhyāna and other related ideas. The treatment is based on authoritative texts on Yogaśāstras. He states

एवं साङ्गोऽत्र योगस्तु समासात् संप्रदर्शितः।
संस्मृत्य योगशास्त्रेभ्यः शिवानुग्रहतः स्फुटम्।।

The last stanza of the section epitomises the topics dealt with. The author states that all kinds prosperity which are often mentioned as eight would accrue to the person practising Yoga earnestly. The last lines of the work are as follows :

साक्षादत्र हि मुख्यमित्थमुदितं भोगा यतो वाञ्छिताः
पश्चादिप्रविचारचारुविशदज्ञानक्रियायोगतः ।
अष्टैश्वर्यगुणास्तथैव सुलभं निःश्रेयसं श्रेयसी।
तामीशानशिवोऽभ्यधाद् सुरगुरुः सिद्धान्ततापद्धतिम्।।
इति श्रीमदीशानशिगुरुदेवपद्धतौ सिद्धान्तसारे उपरिभागे
योगपादे प्राणायामादि पटलस्तृतीयः।।
समाप्ता चेयमीशानशिवगुरुदेवस्य कृतिः सिद्धान्तसारपद्धतिः।।

With the above observation the Tantric treatise comes to an end.

The authority of the work is beyond doubt. It acts a compendium of numerous Tantra works in Sanskrit which give useful details on many aspects related to Tantra literature. The numerous metres of Sanskrit prosody illustrated (and defined) add to the usefulness of the work in the field of poetics also.

Gopālakānuṣṭhānakramadīpikā of Kṛṣṇalīlāśuka alias Vilvamangalam

E.V. Raman Namputri, the greatest authority on the Tantra literature of Kerala has postulated a chronology of writers who preceded the author of Tantrasamuccaya, which he edited in Malayalam script. Contributing a lengthy introduction to the third part of the text he made this conjecture. The authors are : Śrīśankara, Bhavatrāta, Ravī, Īśānaguru, Kṛṣṇalīlāśuka (Vilvamangalam), Trivikrama, Nārāyaṇācārya, Rāghavānanda, Mādhava and Vāsudeva. He considers these ten scholars as forming an array of medieval writers before the advent of Cennās Nārāyaṇan Nampurtiri.[1]

The chronology was based on the references in the Rahasyagopālatantracintāmaṇi of Vāśudeva.

The reference to Krṣṇalīlāsuka is as follows :

कृष्णलीलाशुकश्रीमच्चरणाम्भोजनिस्सृताम्।
यतीन्द्रमधुपव्रातवेष्टितां धूलिमाश्रये।।

Līlāśuka is supposed to have written a treatise called Kramadīpikā in the field of Āgamas.[2] It deals with the worship of Kṛṣṇa (Mukunda) and Nityaprajña who commented on it calls it by the name Mukundayajanakramadīpikā (of which manuscripts are available in good numbers). Sometimes a synonymous term also is used as Gopālakānuṣṭhānakramadīpikā.[3]

Līlāśuka is the famous author of Kṛṣṇakarṇāmṛta and Śrīcihnakāvya though he was a staunch devotee of Kṛṣṇa, his leanings to Saivism is too well known.

शैवा वयं न खलु तत्र विचारणीयं
पञ्चाक्षरीजपपरा नितरां तथापि।

1. Trivandrum Malayalam Series No. 68 Introduction, p. 89.
2. Vatakkumkur, KSSC Vol. III, p. 222.
3. See Descriptive Catalogue of Curator Office Library, Trivandrum, Vol. VI, p. 2090.

चेतोमदीयमतसीकुसुमावभासं
स्मेराननं स्मरति गोपवधूकिशोरम्।।

In Bālakṛṣṇastotra he says that he lived with a preceptor in whose hermitage Tantra flourished.

यदाश्रमाङ्कणे नित्यं रमन्ते तन्त्रविस्तराः।।

There are many stories connected wih Vilvamangalam regarding installation of several deities in prominent temples of Kerala.

He belonged to Vilvamangalam (actually Villumangalam) illam, a branch of Vellānnallūr family in Parur. He was the son of Dāmodara and Nīli and disciple of Īśānadeva, Somagiri and Ādityaprajña.[1]

ईशानदेवचरणाभरणेन नीली-
दामोदरस्थिरयशस्तबकोद्भवेन।
लीलाशुकेन रचितं तव देव कृष्ण-
कर्णामृतं वहतु कल्पशतान्तरेऽपि।।

Later he became the Svamiyar of Tekke Mathom in Trichur. Vilvamangala was the family name, Kṛṣṇa his personal name and Lilāśuka the name when he became a Saṁnyāsin.

Gopālakānuṣṭhānakramadīpikā mentioned above contains details about Viṣṇuyajña. It contains 10 Paṭalas and the first few lines in the introductory pation are missing. The second half of the first verse is as follows :

कलात्तमायालवकान्तमूर्तिः कलक्वणद्वेणुनिनादरम्यः।
श्रितो हृदिव्याकुलयंस्त्रिलोकीं श्रियेऽस्तु गोपीजनवल्लभो वः।।

At the end the colophon is as follows :

श्रीगोपालकानुष्ठानक्रमदीपिका समाप्ता।

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1. See, Dr. K. Kunjunni Raja, Contribution of Kerala to Sanskrit Literature, Madras, 1958 Ch. II, for details.

Pradyota of Trivikrama

There is an unpublished commentary on Prayogamañjarī called Pradyota and manuscripts are available for this useful gloss in several manuscript libraries in Kerala and Madras.

The commentary[1] begins as follows :

प्रयोगमञ्जरीविवरणम् ।
नमः शिवाय चित्तात्मनिर्विकासविकासिने।
प्रकृष्टबोधप्रद्योतरवये च गरीयसे।।
आर्द्रपादकुलोद्भूतनारायणतनूद्भवः
त्रिविक्रमोऽहं मञ्जर्या व्याख्यां कुर्वे यथाश्रुतम्।
तिरोहितार्थवाक्यानां पदानां वा यथामति
स्वार्थमेवापरिच्छिद्य श्रुतार्थस्य स्मृतेरिताः।।
धर्मादिचतुष्टय सिद्धिकारणचर्याज्ञानक्रिया-
योगानुष्ठानफलसिद्ध्युपायप्रतिष्ठाकर्मप्रकरण-
मारिरिप्सुः सर्वेश्वरस्य प्रणामछलेनेश्वरसद्-
भावञ्च प्रारिप्सितस्य प्रकरणस्य प्रयोज-
नान्यपि बुद्धेरात्मभुव इत्यनेनाद्यश्लोकेन सूचयति।

In the first stanza the name of the commentary is suggested by the wood 'pradyota'. The name of the author is given as Trivikrama born as the son of Nārāyaṇa of Ārdrapādakula—the identity of the family being unknown. Commenting on the last few verses of Prayogamañjarī, Trivikrama offers the following explanation. In the final stanza he has also stated that this commentary comes from the pen of Trivikrama.

शिवपुरसद्ग्रामभुवा केरलदेशे चोकराख्य-
ग्रामजातेन काश्यपगोत्रसमस्तेन मठरकुलसं-

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1. T. 413 of Kerala University Manuscripts Library, Trivandrum.

भूतेन केधुमण्डाख्यगृहश्रेष्ठेन बहुयाजिना
चम्पाख्यतटाकतीरप्रतिष्ठितशास्त्रा रक्षितेन
कपालिप्रेषितायाश्चामुण्डाया हन्तुमागतायाः।
पुनरपि कीदृग्भूतेन, विन्यासमधुस्त्रवन्ति
विचित्ररचनादलसमुज्ज्वलेयं सतामवतंसभूमौ
शिरोऽलङ्कारशेखरितमाला भवत्विति।।
इति प्रद्योते प्रयोगमञ्जरीविवरणे एकविंशतिः पटलः।
निखिलागमसारार्थ-
प्रयोगमञ्जर्यगाधकमलिन्याः।
प्रसृतास्त्रिविक्रमाख्याद्
व्याख्या प्रद्योत एव बोधाय।।

The commentator identifies the house of Ravi as Kedhumaṇṭa in Cokiragrāma (Śukapura). Scholars dealing with this portion has suggested that this name of the house should be Koṭumaṇṭa in Śukapura.[1] It is also held that Ravi was protected from the fury of Cāmuṇḍā sent by Kapāli. God Śāstā enshrined in the shrine of Cemparakulangara gave him the protection and hence the term 'sāstṛguptena' is to be understood accordingly.

The commentator has quoted the following authors and works in the course of his explanation.

श्रुतिः, करणम्, नारदः, पितामहः, पराशरः,
पौष्करं, साप्तशतिकं, नन्दिकेश्वरः,
तत्वसागरः, विद्याचन्द्रिका, ब्रह्माण्डपुराणम्,
किरणं, प्रयोगसारः, कपिलः, शैवुपराणम्,
सारस्वतः, रौरवः, निबन्धनम्।

Of these Prayogasāra is by a Keralite scholar called Govinda.

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1. E.V. Raman Namputiri, op.cit., Ullur S. Parameswara Iyer KSC. I. p. 171.

Bahudaivatya of Nārāyaṇācārya

Kerala has got two types of Tantrikas : 1. who perform rituals and worship in temples; 2. who have composed manuals for the use of rituals. Paraśurāma the legendary creator of Kerala has employed twelve people as Tantrins :

तन्त्रिणो द्वादश श्रेष्ठान् प्रतिष्ठार्थमकल्पयत्।

From them others got if as a profession :

Among the authors category a scholar belonging to Nārāyaṇa-maṅgalam popularly known as Nārāyaṇācārya stands at the head of a table (according to some authorities.)

Nārāyaṇācārya is often identified with the brother of Melattol Aganihotri who is reputed to have performed ninety nine sacrifices or Vedic rituals. The scholar is popularly known as Nārāṇattubhrāntan–the lunatic member of the Nārāyaṇamangalam family for his apparently incomprehensible deeds. Legendary accounts give him a rare halo, and a stanza runs as follows (in Malayalam) :

Nārāyaṇattu manayānṭa mahān pirānta-
ccārāmahīsuravariṣṭhanu tampiyampol
nerāya tāntrikamahāgama sampradāyam
perārna yogi paricoṭu paratti nāṭṭil.

(Keralam IV.66)

(It is said that Nārāyaṇa—the lunatic member of the family was a brother of Agnihotri. But he is responsible for introducing properly the tradition of Tantric and Āgamic systems in the land.) Some say that he belonged to the sub-caste of Namputiri Brahmins called Elayatu.

We do not have any definite information about his works. But he is supposed to be the author of Bahudaivatyam consisting of 4800 granthas (the manuscripts of which are available in the Kerala University Manuscript library. The work is not printed.[1] The subject matter is an elaborate exposition

1. Descriptive Catalgue of Curator Office Library, Vol. VI, pp. 2234-2236.

of the worship of Śiva, Viṣṇu and Durgā. It consists of 24 Paṭalas. The author is noted as Nārāyaṇa born of Āravāṭakula and son of Yajña. The manuscript begins as follows :

सर्वज्ञत्वं जगति विदितां भोक्तृतां सर्वभोगै-
स्तृप्तत्वं वा विहितकरणैर्दातृतां वा फलस्य।
साफल्यं वा सकलजगतां भुक्तिमुक्त्योरवाप्त्यै
स्वीकुर्वाणं प्रणमत शिवं देवतायाः स्वरूपम्।।

There are two more stanzas for benediction. The work comes to an end an follows :

एवं यः पूजयेन्नित्यं देवानीश्वरपूर्वकम्।
तत्प्रसादात्समाप्नोति सर्वान् कामानसौ बुधः।।
आरवाटकुलोत्पन्नो यज्ञनामास्ति तद्भुवा।
नारायणेन तन्त्रेषु सारमर्थं विचिन्वता।।
प्रोक्तेश्वरादिदेवानामर्चनक्रमकारिका।
बालानामुपकारार्थं बहुदैवत्यनामिका।।
इति बहुदैवत्ये चतुर्विंशतिः पटलः।
बहुदैवत्यं समाप्तम्।।

E.V. Raman Namputiri[1] holds the view that this Nārāyaṇa the author of Bahudaivatya could be identified with the famous brother of Mezhattol Agnihotri despite the legendary Vararuci being the father of twelve people belonging to different castes.

Vāsudeva's reference to Nārāyaṇācārya definitely establishes the greatness of this unknown Tantric preceptor. The reference is as follows.[2]

श्रीमन्नारायणाचार्यपादपङ्केरुहोत्थितान्।
वहामि शिरसा पांसूनज्ञानोच्चाटनौषधान्।।

I shall bear on my head the dust thrown up by the lotus feet of the great preceptor Nārāyaṇa. They are capable of banishing the ignorance. They in fact act as medicine for the disease of ignorance.

1. E.V. Raman Namputiri, *op.cit.*, p. 89.
2. Madras Triennial Catalogue of Mansucripts No. MT. 3430 d.

Works of Rāghavānanda

Rāghavānanda well known for his Tātparyadīpikā commentary on Kulaśekhara's Mukundamālā was a prolific writer and philosopher. Later he accepted samnyāsa from his teacher Kṛṣṇānanda, a fact acknowledged in his Laghustuti as follows[1]:

कृष्णानन्दमुनीश्वरस्य कृपया तुर्याश्रमं योऽश्रमं
प्राप्याम्नायशिरोऽधिरूढमवगम्यात्मानमप्यात्मना।
आसाद्यापि च पद्धतिं शिवमयीमानन्दनाथाद् गुरो-
रानन्दान्तिकराघवो मुनिरगात् तृप्तिं स वृत्तिं व्यधात्।।

It is also revealed that Rāghavānanda had a second preceptor called Ātmānanda from whom he mastered the Śaivāgamapaddhati. His proficiency in Mantraśāstra can be known from his commentary on Laghustuti of Laghubhaṭṭāraka. A perusal of his works will reveal that Rāghavānanda was well-versed in Tantras and allied fields. But Vāsudeva has not specifically mentioned any work to justify his inclusion in the list of anthorities on Tantra who preceded him.[2]

नमः श्री राघवानन्दसूरिपादाय नित्यशः।
भक्तानामान्तरध्वान्त संभेदनपटीयसे।।

Vāsudeva's glorious tribute speaks of the greatness of Rāghavānanda, one of the foremost philosophical writers of Kerala. His commentary on Bhāgavata is well-known for its devotional fervour. The comemtnary is called Kṛṣṇapadi.

तत्पादपद्म भ्रमरेण सेयं श्रीराधवानन्दमुनीश्वरेण।
तत्प्रीतिकामेन कृता चिराय जीयात् कृतिः कृष्णपदी पृथिव्याम्।।

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1. Ullur, KSC, I, pp. 302-309.
2. M.T. 3430 d. op.cit.

Contribution of Mādhava

Vāsudeva has mentioned the name of Mādhava among his predecessors on Tantra. But we have no information on such a scholar except for the reference given by Vāsudeva, which is as follows[1] :

तस्यै श्रीमाधवीयाङ्घ्रिनखरत्नत्विषे नमः ।
या दर्शयति भक्तानामन्तः कार्ष्णां तनुं सदा ।।

I bow to that effulgence emanating from the nail-stone or jewel of Mādhava's feet. By this effulgence one could visualise the dark figure of Kṛṣṇa to the mind of the devotees." From the reference it may be known that Mādhava must have composed devotional as well as Tantric work on Kṛṣṇa, which remains to be unearthed.

E.V. Raman Namputiri in his introduction to Tantrasmuccaya has included the name of this scholar among the prominent writers of Tantra works. There is no doubt that Vāsudevā represented a great tradition, among the Tantric writers of Kerala.

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1. MT. 3430 d. (Triennial Catalogue of Manuscripts in the Madras Manuscripts Library.

Rahasyagopālatantracintāmaṇī of Vāsudeva

After introducing the above-mentoned authorities on Tantra, Vāsudeva begins his treatise called Rahasyagopālatantracintāmaṇi, a manuscript of which is available in Madras.[1] Kerala University Manuscripts library contains a manuscript called Rahasyagopālakalpa attributed to the authorship of Vāsudeva and extending to 600 granthas.[2]

The following information is gathered from the Madras manuscript for which the present author is indebted to Prof. N. Veezhinathan.

M.T. 3041 d.

रहस्यगोपालमन्त्रचिन्तामणि।

Foll. 15a-41a.

On the procedure to be adopted in reciting the mantra-formula addressed to God Gopāla; by Vāsudeva, who in the beginning of the work praises Kṛṣṇalīlāśuka, Bhavatrāta, Rāghavānanda, Mādhava, Śaṅkarācārya and Nārāyaṇācārya.

Begins :

श्रियं पुष्णन्तु मे वाचां श्रीगणेशाङ्घ्रिरेणवः।
हेतवः पुरुषार्थानां सेतवो विघ्नवारिधेः।
जटाकलितबालेन्दुस्यन्दमानामृताप्लुतम् ।
जनिमृत्युहरं वन्दे जगत्कारणमीश्वरम्।।
श्रीगुरुणां शिवाद्यानां प्रणौमि चरणावलिम्।
यत्प्रसादादिदं विश्वमविश्वास्यभवन्मम।।
कृष्णलीलाशुकश्रीमच्चरणाम्भोजनिस्सृताम्।
यतीन्द्रमधुपव्रातवेष्टितां धूलिमाश्रये।।

1. R. 3430 d. (Report of the Triennial Catalogue of Manuscripts in the Government Oriental Manuscripts Library, Madras. Both E.V. Raman Namputiri and Vaṭakkumkur (KSSC. III, 222) rely on this for their statement.
2. MS. N. 15770 B of KUML, Trivandrum

भवत्रातगुरोः पादनखचन्द्रान् प्रणौम्यहम्।
येषां प्रसादतः कार्ष्णी ज्योत्स्ना भुवि विराजते।।
नमः श्रीराघवानन्दसूरिपादाय नित्यशः।
भक्तानामाशयध्वान्तसंभेदनपटीयसे ।।
तस्यै श्रीमाधवीयाङ्घ्रिनखरत्नत्विषे नमः।
या दर्शयति भक्तानामान्तः कार्ष्णां तनुं सदा।।
श्रीमच्छङ्करपादाब्जयुगलोत्थान् रजः कणान्।
भक्तान्तरतमः पङ्कशोषणान् प्रणमाम्यहम् ।।
श्रीमन्नारायणाचार्यपादपङ्केरुहोत्थितान् ।
वहामि शिरसा पांसूनज्ञानोच्चाटनौषधान्।।
श्रीमद्रहस्यगोपालमन्त्रचिन्तामणेर्विधिः ।
कथ्यते वासुदेवेन सम्प्रदायक्रमागतः।।
यदप्यनेन महतां काचिन्नोपकृतिर्भवेत्।
तथापि मन्दबुद्धीनां गुरूक्तापि स्मृतिः फलम्।।

The work ends with the colophon :

श्रीरहस्ये षष्ठः पटलः।

The scribe adds :—

अमृतपुरपुराख्यो वासुदेवाभिधानो
गुरुगुरुकरुणाया भाजनत्वं प्रपन्नः।
अरचयदतिगुह्यं गुह्यगोपालकल्पं
कलिकलितमतीनां भुक्तिदं मुक्तिदं च।।

The manuscript under reference was copied in 1920-21 from a manuscript of the Naḍuvil maṭhom, Trichur (Kerala). From the note of the scribe it is known that this Vāsudeva belonged to a region called 'Amṛtapurapura' the identity of which is unknown. His references are useful in fixing a tentative chronology of Tantra writers in Kerala who flourished before the date of Tantrasamucaya of Nārāyaṇa which was composed in the 15th century AD.

The Madras manuscript refers to the work as 'mantra'—instead of 'tantra'— cintāmani used by the historians of Kerala Sanskrit Literature.

Tantrasamuccaya of Nārāyaṇa

The most important work that followed the encyclopaedic treatise of Īśānaśivagurudeva was the Tantrasamuccaya which is even now considered as the highest authority. It begins with the following stanzas :[1]

श्रीमत् षड्गुणसंभृतं वपुरधिष्ठायानुगृह्णाति यः
श्रद्धाभक्तिपवित्रितोपहरणैः स्वारम्भभूतात्मकैः।
पूर्णानन्दरसानुभूरपि सदा सन्तर्पितो यज्वन-
स्तं देवं निगमागमाद्यधिगतं नित्यं समाराध्नुयाम्।। 1 ।।
गुरुदिवाकरभद्रकटाक्षरुक्
स्फुरितहृत्कमलोदरसंभृतम्।
लिखितयाम्यथ तन्त्रसमुच्चयं
गुणनिकाविधिसाधनसिद्धये।। 2 ।।
श्रीशेशसेशहरिसुम्भजिदाम्बिकेय-
विघ्नेशभूतपतिनामविभिन्नभूम्नः।
वक्ष्ये परस्य पुरुषस्य समानरूप-
मर्चाविधिं सह पृथक् च विशेषयुक्तम्।। 3 ।।

It is observed by T. Ganapati Sastri that—"The Tantrasamuccaya is a collection of subjects dealing with the rituals of consecration, daily worship, festivals and other kindred matters of the deities in temples which are elaborately explained in ancient original Tantric literature. It is now accepted as the highest authority in the Kerala countries on matters connected with the temple worship. But the work presents difficulties in the way of many who wish to study it; namely, copies of the work are rarely accessible, and the text dealing as it does with recondite subjects stands in need of a commentary. To remove these difficulties, the work is now published along with a commentary."

1. Tantrasamuccaya of Nārāyaṇa with com. Vimarśini, ed. T. Ganapati Sastri; Reprinted with an introduction by Dr. N.P. Unni, Nag Publishers, Delhi, 1990 (Two parts now bound in one volume).

The Author

Nārāyaṇan Nampūtiri, the author of the Tantrasamuccaya was a member of an illustrious house of Nampūtiri Brahmins called Cennās. As is usual in Kerala the member of a family is referred to prefixing the family name and thus our author is popularly known as Cennās Nārāyaṇan Nampūtiri. Sometimes the mere mention of the family name is enough to refer to the member and as a result the word Cennās denoting the family name has become the popular name of the author. The simple term Cennās Nampūtiri is referred to for the author of the Tantrasamuccaya.

At present it is not easy to identify the family of the author even though there are several families of Nampūtiris known under the appellation. It is known that there are two Brahmin houses in the North Malabar region of Kerala possessing the name Cennās. The members of both the houses are well-known scholars proficient in Mantra and Tantra and enjoying Tāntrika rights in many famous temples. T. Ganapati Sastri identifies the author as belonging to one of the two families mentioned above. But it is held by some that there was a third house in the region having the name Cennās and that our author belonged to that house which in later time became extinct for want of issues. According to this view which has gained acceptance at the hands of the historians of Kerala Sanskrit literature, the original house of Cennās was located at Vanneri in Ponnani Taluk of Kerala. In order to distinguish this house from the other ones having the same name of the author the term Peringiri is added. At present the family is supposed to have merged with the house of Cennās enjoying the rights of the famous temple at Guruvayur.

Date of the Author

The work itself has provided reliable evidence regarding the date of the author as well as the details about his family and lineage. Towards the end of the twelfth and last chapter of the work the author has given a stanza which includes a chronogram suggesting his date. The stanza (XII-215) under reference is as follows :

कल्यब्देष्वतियत्सु नन्दनयनेष्वम्भोधिसंख्येषु यः
सम्भूतो भृगुवीतहव्यमुनियुङ्मूले सवेदोन्वये।
प्राहुर्यस्य जयन्तमङ्गलपदेद्धं धाम नारायणः
सोऽयं तन्त्रमिदं व्यधाद् बहुविधादुद्धृत्य तन्त्रार्णवात्।।

The date of birth of the author is given as Kali year 4529 equivalent to Christian era 1427-28. The lineage is given as Bhārgavagotra and the name is stated as Nārāyaṇa. The family is referred to Jayantamaṅgala which in Malaylam became popular Cennās. There is a controversy regarding the interpretation of the stanza among scholars. Some connect the words

'Kalyabdeṣu' etc., with 'vyadhāt' in the last line of the stanza and hold the view that the date suggested is that of the composition of the work. But the majority is in favour of the natural explanation connecting 'Kalyabdeṣu' etc., with 'yah sambhūtaḥ' and maintain that the date is of the birth of the author. Śaṅkara, the son of the author who composed the Sanskrit commentary called 'Vimarśinī' as well as the author of the Vivaraṇa commentary support the majority view in their comments. The Malayalam commentator who composed the third and last commentary also is in favour of the view. Thus it can be safely conclued that the author was born in 1427-28 A.D. There is no compelling evidence to reject view.

Works

Nārāyaṇan Nampūtiri of Cennās family is credited with the authorship of at least three works. All the three are connected with the various aspects of Tantra including architecture. The three works attributed to him are : 1. The Tantrasamuccaya, 2. Devālayacandrikā, and 3. Mānavavāstulakṣaṇa, also called Manuṣyālayacandrikā. Of the three, the Tantrasamuccaya is certainly the best and the other two are complementary treatises of the first.

1. The Tantrasamuccaya

The Tantrasamuccaya is a digest in twelve Paṭalas dealing with the consecration and worship of the major Hindu deities. As stated in the third stanza of the work, it deals with the rituals connected with seven important deities. They are : Viṣṇu, Śiva, Śaṅkaranārāyaṇa, Durgā. Subrahmaṇya, Gaṇapati and Śāstā. To avoid repetitions the author has devised a novel way of treatment. First he gives the details with regard to Viṣṇu and then he points out the differences to be noticed in connection with the other Gods. The common features and rituals are applicable to all gods where as the special ones related to the particular deity mentioned by name. Thus the work serves the priest to practise rituals connected with the important gods installed in the temples of Kerala.

2. Devālayacandrikā

An unpublished work Devālayacandrikā[1] dealing with the construction of temples and of images is attributed to the authorship of Nārāyaṇa. Manuscripts of the text itself are available in the Government Oriental Manuscripts Library, Madras.

In this connection Dr. K.V. Sarma observes as follows : "There is yet another work which has not so far attracted the attention of scholars : the

1. K.V. Sarma, 'The Devālayacandrikā', Adyar Library. Bulletin 25, 1961, pp. 582-86.

Devālayacandrikā or Devālayakṣaṇa, bearing the same characteristics as the Manuṣyālayacandrikā, manuscripts of which are yet to be unearthed. But in the Madras Governmental Oriental Manuscripts Library, there is a detailed Malayalam commentary on this work (No. Mal. D. 245) which contains also a few verses of the text. This text commences with the same introductory verse as the Manuṣyālayacandrikā, except for the last line where the subject treated in the work is specified as 'the construction of temples' instead of 'the construction of human residences', as in the case of the former work.

प्रणम्य विश्वस्थपतिं पितामहं
निसर्गसिद्धाखिलशिल्पनैपुणम्।
मया विविच्यागमसारमीर्यते
समास्य देवायतनादिलक्षणम्।।

The subject dealt with in the work is the construction of temple and images of Gods for worship. After the introductory stanza the author deals with the rules for the selection of a proper site for the shrine. The selected site is then measured and consecreated with ritualistic purifications. Then follows the details regarding the actual construction of the temple. The specifications of outer walls, pillars, sanctum sanctorum, drains, doorways, decorations on the wall, roofings, spires, halls etc., are given. The manuscript ends abruptly with the verse 171, the last subject treated being idol of Śiva.

The author has composed the work taking verses from the Tantrasamuccaya and adding a few fresh stanzas. Out of the 171 stanzas noted in the available manuscript 140 verses are to be found common to Tantrasamuccaya, 31 stanzas having been added newly to maintain the identity of the work as a separate treatise. The aim of the author is to give a compact idea on the construction of temples to help the flourishing activity of the times when the building of temples was a pious duty of the religious-minded devotees. This feature of making use of the verses of Tantrasamuccaya to form a separate work is to be found in yet another work of the author dealing with the specification of the human residences.

3. Mānavavāstulakṣaṇam

Nārāyaṇa, the author of Tantrasamuccaya has also composed a work styled Mānavavāstulakṣaṇam.[1] It is also known as Manuṣyālayacandrikā. As suggested by the title, the work deals with domestic architecture. Actually this is not an original work, but a compilation taking verses from the earlier treatise and adding a few to give it an identity of its own. The author has

1. Ullur. S. Parameswara Iyer, Keralasāhityacaritram, Vol. II, pp. 64-65.

added forty-four stanzas in addition to those drawn from the Tantrasamuccaya. The anonymous commentator has stated that the work was composed by the author of the Tāntrika treatise. The work begins with the following stanza :

प्रणम्य विश्वस्थपतिं पितामहं
निसर्गसिद्धामलशिल्पनैपुणम्।।
मया विविच्यागमसारमीर्यते
समासतो मानववास्तुलक्षणम्।।

The commentator has stated as follows :

अयं कवि: मया तन्त्रसमुच्चे देवालयक्षणमुक्तं, मनुष्यालयलक्षणं कुत्रापि नोक्तञ्च; तस्मादिदानीं तन्त्रसमुच्चयात् कतिपयपद्यानि यथावकाशमुद्धृत्य तैस्सह चतुश्चत्वारिंशद्भि: श्लोकैर्मनुष्यालयलक्षणं वक्ष्यामीति निश्चित्य तत्रादौ प्रथमेन श्लोकेनेष्टदेवतानमस्कारं चिकीर्षितप्रतिज्ञाञ्चाह।

The author defines the place fit for building residences of human beings as follows quoting a stanza from the Tantrasamuccaya (I. 30).

गोमर्त्यै: फलपुष्पदुग्धतरुभि-
श्चाढ्या समा प्राक्प्लवा
स्निग्धा धीररवा प्रदक्षिणजलो-
पेताशुबीजोद्गमा।
संप्रोक्ता बहुपांसुरक्षयजला
तुल्या च शीतोष्णयो:
श्रेष्ठा भूरधमा समुक्तविपरीता
मिश्रिता मध्यमा।।

The work with an old Malayalam commentary is published in the Madras Government Oriental Series No. XXI in the year 1950 under the title Vāstulakṣaṇa and Śilpaviṣaya. The work begins with the two stanzas noted above. The Madras editor presumes that the original text must be the one composed by Nīlakaṇṭhan Mūssatu of Tirumaṅgalam, though he refrains from asserting the view as final. The edition contains 73 stanzas including those incorporated from the Tantrasamuccaya without referring to the work.

These are the three works attributed to the authorship of Nārāyaṇan Nampūtiri of Cennās. While the first is an authoritative composition, the other two are supplement to the first.

Cennās and his Contemporaries

Nārāyaṇa the author of the Tāntrika treatise flourished at a time when Kerala witnessed great cultural activities under the patronage of worthy

rulers. King Mānavikrama of Calicut was the foremost among them. This great patron of letters emulated King Bhoja of Dhāra attracting literary luminaries from all over the south. He himself figured as the hero in many literary compositions by the reputed poets of his royal court. Dāmodarabhaṭṭa of Kākkaśśeri has composed a drama in seven acts dealing with the marriage of his patron Mānavikrama with the daughter of his own minister. The play called Vasumatī-Mānavikrama contains references to the great qualities of the patron :

नेता सर्वगुणोत्तरः पुनरसौ शैलाम्बुराशीश्वरः
प्रौढोऽयञ्च कविः प्रशस्तवचनस्थेमा स दामोदरः।
चित्रं चैव कथा सुधालहरिकासब्रह्मचारिण्यहो
रम्यैषा च सभा स्वभवामधुरा तत्तद् रसज्ञायिनी।।

King Mānavikrama presided over an assembly of eighteen or nineteen persons of considerable poetic talent.[1] This assembly is referred to in literary circles as the concourse of 'eighteen and a half poets'. It consisted of nine members of the famous Payyūr family of Namputiri Brahmins including the seniormost member, his seven brothers and his son, five Nampūtiri Brahmins of the Tiruvegappura (Aśokapura) region, Mullappalli Bhaṭṭatiri, Uddaṇḍa Śāstri, Kākkaśśeri Dāmodarabhaṭṭa and Cennās Nampūtiri. A Malayalam poet Punam Nampūtiri was given only the status of a half poet since he was proficient only in the vernacular.

The concourse was headed by Ṛṣiputra Parameśvara I, the senior-most member of the Payyūr family. Uddaṇḍa Śāstri who migrated to Kerala was an illustrious member of the assembly and had married a Nair lady of Jayantamaṅgala the native place of Cennās Nampūtiri. The scholar hailing from Chinglepet District in the Madras Presidency befriended the author of Tantrasamuccaya and both of them showed mutual respect.

It is believed that Nārāyaṇan Nampūtiri of Cennās introduced the famous poet Uddaṇḍa Śāstri, the author of Kokilasandeśa and Mallikāmāruta to King Mānavikrama of Calicut. On that occasion Cennās Nampūtiri composed the following stanza introducing the Tamilian scholar.[2]

प्रक्रीडत्कार्तवीर्यार्जुनभुजविधृतोन्मुक्तसोमोद्भवाम्भ-
स्सम्भाराभोगडम्भप्रशमनपटुवाग् गुम्फगम्भीरिमश्रीः।

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1. Kokilasandeśa of Uddaṇḍa, Ed. Dr. N.P. Unni, Trivandrum, 1972, p. 13.
2. V. Rajarajavarma Raja, Keralīyasamskṛtasāhityacaritam, II ed., vol. I, Trivandrum, 1964, p. 391; Ullūr S. Parameswara Iyer Keralasāhityacaritam, II, edn., Vol. II, Trivandrum, 1962, p. 40.

तुण्डीरक्षोणिभागात्तव खत्लु विषयं हिण्डतोद्दण्डसूरि-
स्सोऽयं ते विक्रम क्ष्मावर न किमु गतः श्रोत्रियः श्रोत्रदेशम्।।

Here the local scholar makes an enquiry with his patron to the effect : "Haven't you heard, O! King Mānavikrama, about the great Brahmin scholar Uddaṇḍa possessing the power of composition capable of emulating the the tumult and magnitude of the waters of Narmadā, splashed by the playful arms of the great Kārtavīryārjuna, coming to your land from the Tuṇḍīra region"? Tradition has it that two verses composed by Uddaṇḍa Śāstri are included in the Tantrasamuccaya by its author out of his respect and regard for his friend. In the tenth Paṭala of the Tāntrika treatise, it is ordained that well decorated ladies should follow the idol of the deity taken out in procession for the sacred bath at the conclusion of festivals. They should hold lamps. The stanza IX. 230 of the Tantrasamuccaya gives a glowing description of the procession as follows :

शङ्खप्रेङ्खच्चदुलपटहोत्तालतालोरुभेरी-
रङ्गच्छृङ्गोड्डमरडमरूद्दीप्रवीणाप्रवीणाः।
ढक्काढुक्काविरलमुरलीकर्मठाश्चाभियायुः
स्फायद्दीपास्तमिह महितोद्दामहेला महेलाः।।

The stanza is credited to Uddaṇḍa who must have composed it on seeing the sacred procession of the image in Kerala temples. The second stanza purported to have been composed by Uddaṇḍa is found quoted by the author of Tantrasamuccaya in VIII. 82 is follows :

क्वथितकथितवृक्षत्वक्करीषं मुदग्धं
भसितमिह समुक्तं भर्गदुर्गाहरीशे।
इह महिषनिहन्त्र्यां खादिरत्वक्पदे तु
द्विजवरतरुकल्कं योजनीयं वदन्ति।।

The above verse ordains that the sacred ashes are to put in to the pots in connection with the ritualistic worship of Śiva, Durgā and Śaṅkaranārāyaṇa. The mode of preparing the ashes is detailed in the stanza.

Appan Tampurān, a well-known authority has in an article contributed to Rasikarañjinī, a standard journal of Kerala, has narrated a story in which the mutual regard and contact between Cennās and Uddaṇḍa Śāstri happened to visit the house of Cennās while the latter was composing the Tantrasamuccaya. Śāstri was amazed at the poetic talent of the Nampūtiri Brāhmin especially in the matter of condensation of a detail in the frame work of a short stanza. He himself offered to compose two stanzas expressing the ideas in brief of to suit the style of the Nampūtiri Brāhmin if the latter spells out his requirement. Cennās did so and Śāstri tried to versify

the same. But even after composing one and a half stanzas, much of the ideas remained outside the scope. He acknowledged his inability and handed over the composition to the Nampūtiri Brahmin who completed the second stanza by condensing the whole idea in the remaining two lines of the half verse of Uddaṇḍa Śāstri.

According to a tradition Cennās happened to offend his patron Mānavikrama by composing certain stanzas casting aspersions on him. The King naturally became offended by the unbecoming act of his protege. Later he relented and commanded the Brahmin scholar to expiate for the sin. The expiation was of a novel type and the Brahmin was asked to compose a treatise on Tantra and it resulted in the composition of Tantrasamuccaya.[1] The Brahmin of Mullappalli house was given another type of punishment for the same offence in the shape of taking the purse containing the prize money in the assembly of better scholars who deserve it. Needless to say that it is a humiliation for a scholar to claim the prize which he does not deserve and that too when deserving people are there to witness it. Whatever may be the provocation or inspiration, Cennās has composed a very useful and practical manual on temple rituals for the use of the priests of the Kerala temples.

TANTRASAMUCCAYA : A STUDY

Introduction

The Tantrasamuccaya is a unique work dealing with temples and the rituals connected with the construction as well as with the rituals of worship. The Tantra literature treats of a host of subjects such as creation, destruction, worship of God, attainment of superhuman faculties, four modes of union with the God and such other allied topics. The present treatise is a very popular and authoritative manual and as the very title suggests, a compilation of all essential topics elaborately dealt with in several earlier works in the field. Even at present the priests in the Kerala temples closely follow the prescriptions of the Tantrasamuccaya. Not only the daily rituals to be practised are enumerated, but also the details regarding the construction and consecration are elaborately described. The importance of the work as a manual in all matters connected with Kerala temples cannot be overestimated.

The work is divided into twelve Paṭalas in each of which certain

1. V. Rajarajavarma Raja *op.cit.*, p. 387; Ullur S. Parameswara Iyer, *op.cit.*, p. 64. Dr. N.V. Mallayya has prepared a monograph based on the architectural aspect of the work, as also 'Studies in Hindu Iconography (Vol. I) Trivandrum, 2005.

important topic are discussed from the point of view of a practising priest. A general sketch of the topics in the twelve sections may be given as follows : (i) Details regarding the selection of a Guru, the selection of the site for the construction of the temple, the ceremony called Vāstubali to purify the site, the depositing ceremony of the Nidhikalaśa,—a potful of riches, laying of the bricks, the placing of the foundation stone and the selection of suitable granite for the construction. (ii) Characteristics of the temple poper called Prāsāda, its measurements, the details of the construction, the characteristics of the idol and its seat, types of idols and their measurements, Balipīṭhas—the oblation stones and the measurements of the five-fold fortifications. (iii) Purification of the site, sowing of the seeds in the site to test its fertility, preparation of the idol, ceremonies connected with the cleaning of the temple, placing of the idol in water and its further purification and related rituals. (iv) The purification of the Maṇḍapas—the temple halls, offering of oblations to minor deities that guard the inner part of the shrine, the deities that guard the gate-ways, purification of the spot where the ceremonies with the Kalaśas or pots filled with sanctified water are placed, kindling of the sacred fire, worship of the bed to place the idol horizontally before installing it, and bathing of the idol with potfuls of sanctified water. (v) The purification of the preceptor, conception of the conversion of the physical body of the priest into a body of fire, depositing of akṣaras or letters of the alphabet in the various parts of the body, offering of oblations in the sacrificial fire in connection with the ceremony of installation. (vi) Consecration of the idol, the ceremony of depositing jewels in the hole in the seat in which the idol is to be fixed, the application of Aṣṭabandha—a particular paste which keeps the idol fixed, the installation of the seven mothers, conception of a servant to the deity to remove the left-overs of the offering, installation of the Mahābalipīṭha and of the flag-staff, and the purification of the deity. (vii). The details of the daily services, the purifications of the soul by the priest, meditation of various kinds, worship of the deity offering sixteen articles, incenses, flowers, food and principal offering of meals etc. (viii) Filling of pots with twenty-five articles and water, their purifications modes of Kalaśa in respect of different deities like Śiva, Durgā, Subrahmaṇya, Gaṇapati, Śāsta and Śaṅkaranārāyaṇa. (ix) Conduct of the festival, erection of the flag-staff, oblations to Bhūtas, special oblation to the deity, propitiation of the seven mothers, ceremonial sleep of the deity, preparation for the sacred bath, procession and ceremonial bath marking the end of the festival. (x) Expiations of various kinds to remove bad effects due to the failure of performing proper daily rituals etc., and purification rite called Catuḥśuddhi with rites, viz., washing, flooding, bathing and sprinkling of the idol. Another purification, in which sanctified water from

four pots is poured on the idol thrice. (xi) Rituals connected with the renovation and reconstruction of the temple mansions, the idol, its seats etc. Refixation of idol with Aṣṭabandha—a kind of specially prepared wax. (xii) Miscellaneous topics, additional rituals, hand poses for rites, specifications for making sacrificial utensils and diagrams for worship.

Given above is only an indication of the main topics dealt with in the twelve sections. Based on the subject matter the twelve sections may be designated as Kṣetrabhūlakṣaṇa, Prāsādalakṣaṇa, Bimbalakṣaṇa, Maṇḍapasamskāra, Bimbaśuddhi, Pratiṣṭhā, Nityapūjā, Kalaśasnāna, Utsavavidhi, Prāyaścitta, Jīrṇoddhāra mainly with regard to the seven deities mentioned in the work.

The work altogether contains 1801 stanza in the twelve sections. The stanzas are composed in different metres and they vary in number in each Paṭala respectively as given under : 137, 150, 83, 116, 148, 141, 142, 197, 240, 106, 124, and 217. The stanzas occurring at the end of each of the sections contain indication of the subject matter dealt with therein.

Contents

The first Paṭala is concluded with the following stanza wherein the scope of the section is indicated :

इति तन्त्रसमुच्चयेऽर्चकोर्वी-
ग्रहवास्त्विष्टिनिधीष्टकाक्रियाढ्यः।
सहगर्भशिलाहृतिप्रकारः
प्रथमोऽयं पटलः प्रगुम्भितोऽभूत्।।

The author begins the work paying obeisance to Supreme God manifesting an assemblage of six qualities or properties such as Jñāna, Santoṣa, Nityatva etc., which he assumes for the benefit of the devotees who worship Him with extreme devotion. They offer Gandha, Puṣpa, Dīpa, Jala, and Naivedya, which form the essentials for the daily services of the deity. Then the author salutes his preceptor Divākara and pays homage to his father Ravi both of whom are likened to the Sun God since they helped to blossom his heart likened to a lotus. It is with their warm blessing that he could compose the Tantrasamuccaya. He is to narrate the modes of worship, both general and particular to the deities, viz., Viṣṇu, Śiva, Śaṅkaranārāyaṇa, Durgā, Subrahmaṇya, Gaṇapati and Śāstā—all of whom manifest the aspects of the Supreme Being :–

श्रीशेशसेशहरिसुम्भजिदाम्बिकेय-
विघ्नेशभूतपतिनामविभिन्नभूम्नः।

वक्ष्ये परस्य पुरुषस्य समानरूप-
मर्चाविधिं सह पृथक् च विशेषयुक्तम्।। 3।।

(श्रीशो विष्णुः, ईशः शिवः, सेशहरिः शिवनारायणः सुम्भजिद् दुर्गा, आम्बिकेयः स्कन्दः, भूतपतिः शास्ता।)

The first item in the text proper is the selection of the preceptor. His qualifications are spelled out stating that he should be a Brāhmin born of an illustrious family and proficient in Vedas and Āgamas. His routine life style should be pure by the observance of duties enjoined to him. Having decided to establish a temple, the selection of the site should be carefully made testing the nature of the earth according to the specification. Now the effort will be to purify the spot by various rituals to please the deity supposed to occupy the plot. In all 32 deities are supposed to occupy the selected spot in a particular order according to the requirement of the deity to be installed in the site. After protecting the site a pit should be dug, in which gold, jewels and other valuables should be deposited to ensure the prosperity of the region. Laying of the foundation stone should be preceded by various rites employing different Mantras. Bricks should be properly arranged after respective rituals. Garbhanyāsa—the placing of a vessel conceived as the womb in which the whole universe is enshrined is then performed. The last major topic in the section is with regard to the selection of granite which belongs the three genders viz., masculine, feminine and neuter. The quality of the acceptable stone is narrated here. After this the preceptor should sleep in front of the idol, praying to the God to bless him with the possibility of a dream having favourable effects. If on the other hand he expereinces a bad dream expiatory ceremonies should be performed.

2

The last stanza of the second Paṭala summarises contents of the section as follows :

इति तन्त्रसमुच्चये द्वितीयः
पटलो दर्शितदेवधिष्ण्यलक्ष्मा।
परिमण्डपबिम्बलिङ्गपीठा-
दिकक्लृप्त्युक्तिसमन्वितः समाप्तः।।

From the stanza it may be seen that the temple proper is the main topic of the section. Details of the construction of the temples are provided along with the dimensions such as height, width, length etc. On the basis of its size the Prāsāda is divided into two varieties as Alpaprāsāda and Mahāprāsāda. Each of them has a good number of varieties based on the varied measurements and structure. All temples should normally face either

the east or the west to get the full benefit of the sun rays. Height of the temple also varies. The Adhiṣṭhāna is the lowest part called the basement over which the pillars are erected and in fact the whole edifice rests on this. Next to the basement the pillars assume importance and they are of the different kinds on the the basis of their shape and ornamentation. Prastāra is the third main part of the structure and there are several types of such beams which connect the pillars. The next major items are the Śikhara and the Stūpikā, the first being the roof of the building consisting of rafers while the second is the pinnacle—the top-most element of the roof. The Mahāprāsādas have four varieties. The temples are of different shapes such as square, rectangular, hexagonal, octagonal, circular, elliptical and aspisidal. The three main styles are known as Nāgara, Drāviḍa and Vesara. That which is square from the basement to the top is Nāgara while that which is hexagonal or octagonal from the neck to the top is considered as Drāviḍa. Vesara is the circular one from the basement or neck of the edifice upto the top. Then there are five quadrangles in between the different walls surrounding the sanctorum and they are known as Pañcaprākāras. In front of the shrine is the Maṇḍapa—an ante-chamber. In between the Prākāras the Balipīthas are located. The latter section of the division deals with different kinds of images divided into three types as Uttama, Madhyama and Adhama with varied measurements. Each image is to be properly ornamented. The specifications of the liṅga of Śiva also are provided as having seventeen varieties.

3

The last stanza of the third Paṭala indicates the subject-matter as follows :

> इति तन्त्रसमुच्चये तृतीयः
> पटलो मङ्गलबीजरोपणाढ्यः।
> जलवासनवास्तुयागबिम्बा-
> प्लवकुम्भार्चनचर्चितः प्रणीतः।।

The sowing of the seeds and placing of the idol in water are detailed at first. The purification of the site, and the ceremonial bath of the idol are then enumerated.

The plot selected for the construction of the building should be tilled for sowing certain specific seeds to ascertain the quality of the earth. Then the site is purified with special rites. The idol once prepared is to be taken to a river or tank for immersion as a part of purification. The temple once constructed is handed over to the priest for further rites like purification and protection from evil effects by performing sacrificial acts. The deities

occupying the site are given suitable oblations. Before the actual installation of the idol, it has to be worshipped differently according to the different deities. Potfuls of sanctified water is used in such rituals.

4

The contents of the fourth chapter are indicated by the author in the last stanza of the section as follows :

इति तन्त्रसमुच्चये तुरीयः
पटलो मण्डपसंस्क्रियाक्रमाढ्यः ।
कथितः कलशेशवह्निशय्या-
विधिमान् बिम्बविशुद्धिविध्युपेतः ।।

Accordingly the section deals with the purificatory rites of the halls in the temples and of the spot where the pots to be placed. Rites in connection with the kindling of sacred fire the rituals for placing the image horizontally and the modes of worship including ceremonial bath etc., are also discussed here.

Adhivāsamaṇḍapa is a separate structure in which the purification of the image is performed. It should be properly decorated and purified using different materials like sacred water etc. All the four gateways of the hall should be covered with sprouts from auspicious trees adorned with wreaths. The deities guarding the gateways should be properly worshipped differently in the case of different Gods. Pots are to be filled up with water and various jewels. After preparing a diagram of Svastika the sanctified pot should be placed. Then follow various rituals. Sacred fire is to be kindled in the sacrificial pit using appropriate hymns for each of the deities. Ghee is poured into the fire so kindled and it is conceived as Garbhādhāna—the sacred pregnancy. Then follows sixteen rites called Ṣoḍaśasamaskāras beginning from Garbhādhāna to Agnyādhāna—the same as those performed by a Brahmin house-holder. The rituals differ according to the various sects like Āśvalāyana, Bodhāyana and Kauṣītaka. After the rituals the propitiation of the fire is concluded. Then a sacred bed is prepared for placing the idol horizontally, using different materials according to the likings of the particular God. Mattresses and pillows filled with cotton and covered with silken clothes are often used. The bed also should be worshipped with rituals. Preparatory rites for the sleep of the God are then performed. Ghee, honey, milk, water, etc., are also placed near the God for his consumption. In the course of the sacred bath, materials like earth, bark of tree etc., may be used to clean the idol. The eyes of the deity should be cleansed properly. Purification of the idol using potfuls of water is then carried out. After decorating the image with a pair of clothes, things like golden sacred-thread, sandal paste, flowers, garlands and the five

ausipicious articles should be presented. They are : a pair of chowries, an umbrella, collyrium, mirror and a pair of foot-wear. The image is to be taken around the Maṇḍapa in procession before it is placed inside and laid to rest on the bed.

5

The fifth Paṭala deals with the basic conceptions of divinity such as the meditation of the priest before the ceremony of installation as expressed in the last stanza as follows :

इति तन्त्रसमुच्चये समाप्तिं
समवाप्तः पटलोऽत्र पञ्चमोऽभूत्।
निजभावनमन्त्रबिम्बपीठा-
द्यधिवासार्चनतद्भुतादियुक्तः।।

On the day of the installation the priest should take an early bath and purify himself touching the various parts of the body like head, heart and chest, using Mantras in addition to paying obeisance to deities like Śiva and Gaṇapati. After ensuring protection from evil forces by enclosing the quarters by Mantras, he should identify himself with the Supreme Soul. Then follow his meditation and Lipinyāsa by which the sacred alphabets are put in the different limbs of his body. He should perform Pratiṣṭhāhoma and Adhivāsahoma—two preliminary rites for the consecration of the image and its purification. Another rites to ensure success is also to be performed before the priest is to spend the night in meditation in front of the idol. He should listen to holy texts and spend the day and night as on a festival all the while meditating upon the true nature of the God.

6

The actual ceremony of installation is the main topic of the sixth Paṭala. The content of the section is enumerated as follows in the last stanza :

इति तन्त्रसमुच्चये रहस्या-
गमसारः पटलः समापि षष्ठः।
प्रकटीकृतपादपीठ पीठ-
प्रतिमावारकपीठिकाप्रतिष्ठः।।

The installation ceremony as prescribed in the Āgamas is enumerated in detail. The first item is the fixing of the seat or base in which the image is to be erected. Seated in the stairs to the sanctum sanctorum the priest should worship the pedestal forming the base which is to be conceived as the temple itself. Celestials and other superhuman powers are to be propitiated with

offerings of oblations on the occasion. Costly jewels are to be deposited in the pit of the seat in which the idol is to be erected. The materials to be deposited vary according to deities and include jewels, seeds, minerals, metals, grains of various kinds, coral, collyrium etc. For some deities replicas of lotus, elephant, peacock, rat, tortoise and weapons of various kinds made of gold, silver, copper and other metals may be deposited similarly. Then the granite seat should be worshipped using specific Mantras and it may be kept covered by a red cloth. At the auspicious time fixed for the ceremony the idol may be taken around the sanctum and carried inside for consecration. To the accompaniment of Mantras, the cloth covering the seat is removed and the idol is lifted up by several priests. It is to be taken around the seat twice before fixing it in the pit filled with jewels and other materials. The priests should invocate the presence of divinity on the idol. In order to properly fix the idol a special kind of wax called Aṣṭabandha is prepared and fixed around the cavities of the base of the image and the seat. The priests should repeat hymns for the invocation of the divine power on the image in accordance with the deities installed. The God is conceived as possessing a form represented by the particular image. Oblations are offered to the deity and presents are given away to Brahmins. Then the seven mothers are also installed to the right of the sanctum. A deity called Nirmālyadhārī conceived as servant to the God with the duty of removing the left-overs, is also installed and worshipped. He can be represented by an image, a liṅga or a small Balipīṭha—an oblation stone. A huge oblation stone is instituted just outside the circular court surrounding the sanctum. Special rites are prescribed for its construction and installation since many attendant deities are considered to be present there to receive oblations. Erection of the flagstaff is carried out with special rites after seeking the permission of the God. At the top of the long staff a small image of the vehicles of Gods such as Garuḍa, Vṛṣabha, Mayūra, etc., is fixed. After the erection the flagstaff is worshipped with a number of rituals. The functions should be performed for three consecutive days with special rituals and oblations. All such functions are to be carried out with appropriate rituals and Mantras prescribed for various deities.

7

The seventh Paṭala is devoted to the narration of the daily serevices connected with the temples. This is referred to in the final verse of the section as given under :

इति तन्त्रसमुच्चये श्रुतार्चा-
क्रमसिद्ध्यै रविजन्मसम्प्रणीते।

पटलः प्रतिपादितात्मदेवा-
चर्नकर्मापि च सप्तमः समाप्तः ।।

The priest after taking his bath goes to the temple, propitiates the deities guarding the door and enters the sanctum sanctorum for daily rituals. He invokes the presence of the divinity with proper Mantras and specific hand poses for each item. Then he fills up the conch with water and sanctifies it. With that water the priest purifies the sanctum sanctorum, the materials collected there and himself. Worship is performed offering flowers to the God. Incenses and burning lamps are offered to the God as a part of the ritual. Five different hand poses called Āvāhanī, Samsthāpanī, Sannirodhanī, Sannidhāpanī and Prasādanī are employed for the purposes of invocation, sustenance, propitiation etc., of the God. The particular form of the God conceived in this image is meditated upon by the priest on this occasion. Sixteen kinds of offerings technically known as Ṣoḍaśopacāra are made to please the God. Offering of the seat, act of welcome, water for washing the feet, light, refreshments, facility for bath, cloth for the guest, ornaments for his use, fragrant flowers, incenses, burning of the lamp, oblations, obeisance in worship and such other items are indicated by the term. Each item is given separately one after the other and at the end of each the priest should wash his hands with the water from the conch. The same is to be given to the attendants separating them from the master. As the waves are considered different from the sea and as the embers are treated separately from the fire, the attendants are given an identity of their own. These attendants are to be located in the different places of the courtyard so as to form some kind of fortification at several levels. The oblations to be offered to the deity are to be arranged in vessels made of gold, silver etc.

The food offered to the God is conceived as nectar. The five Mantras used by Brahmins as a prelude to partaking of the food are to be employed while giving food to the deity. From the offerings those elements which constitute the faeces and minerals are removed and only the essence is conceived as the food. In Mānasapūjā, six items are to be offered, again only the essence is conceived. The tongue, nose, ear, navel, eye and mouth are to be saturated with the subtle elements respectively of water, earth, ether, air, fire and again water. They are represented by jala, gandha, puṣpa, dhūpa, dīpa and naivedya. After this the door of the sanctum sanctorum is closed for some time and the priest comes out and occupies the Maṇḍapa to perform other rites. After washing his feet and muttering some Mantras he prostrates himself in the Maṇḍapa before the God. Again securing the permission of the deities guarding the door he enters the sanctum for further rites. After giving water to the God, food items like sweet cakes, parched rice etc., are offered to the accompaniment of the beating of the drum by

temple servants. Having pleased the God by these offerings the tīrtha—the sanctified water, is prepared as coming from the potful of nectar held by the right hand of the deity. The rites are concluded with Mantras and hand poses by which the God conceived in the shrine is propitiated.

8

The eighth section is mainly devoted to the purification by pouring potfuls of sanctified water as noticed by the author in the last verse.

इति तन्त्रसमुच्चये समुद्यद्-
घटसंख्यापरिकल्पनाप्रकारः।
पटलः कलशप्रसाधनैतत्-
स्नपनाख्यानपरोऽष्टमः समाप्तः॥

On the fourth day of the installation of image Kalaśasnāna—bathing the idol with potfuls of sanctified water, is scheduled. Here again the sacred ceremony of the sowing of seed is necessary. Various diagrams made of flours of different colours are to be drawn and the pots are to be placed in the columns of the diagram. There should be separate designs for Brahmakalaśas—the major pots and Parikalaśas—the minor pots. These pots can be made of gold, silver, copper or mud as the case may be. The main pot is conceived as Brahmāṇḍa and worshipped with due importance. The pots should be filled with sacred water and their mouth should be covered with fresh clothes. The major and minor pots are then worshipped conceiving them as God. The major pots are to be filled up with various substances like products of the cow, precious stones, models made in precious metals of the weapons, vehicles etc., of the particular deity, and also golden and silver tortoises and fishes. Various medicinal herbs are also used as substances for this purpose. The minor pots are filled up with water alone. The water for this should be collected from eight sources like sea, river, springs, lake, tank, anicut, well and deep pool. Such pots can also be filled up with materials like milk, ghee, curd, oil, juice of sugarcane, molasses, honey etc.

The priest should enter the sanctum and present eight auspicious objects called Aṣṭamāṅgalya to the God. He should pour Pañcagavya over the idol. In the case of Viṣṇu oil is to be anointed on the image. Using powdered leaves the priest should take away the oil and then pour water over the image. Offering of Pāyasam is the next item. After giving water, a burning lamp with many wicks may be waved around the image several times to conclude the ritual. The attendant deities should also be propitiated to please the God by giving them oblations in the course of the rite called Śrībhūtabali.

9

The celebration of the festival forms the main topic of the ninth Paṭala as indicated by the following verse :

इति तन्त्रसमुच्चये ध्वजेज्या-
बलिसंवेशनतैर्थिकाक्रियाढ्यः।
नवमोऽनवमार्थदायिद्देवो-
त्सववादी पटलः प्रगुम्फितोऽभूत्।।

Festival should be celebrated every year for allround prosperity of people. The duration should be between seven to twelve days, the last day being the asterism which the deity is fond of. The day of the installation can also be taken as the last day. The preceptor should propitiate the deity and seek his permission for the celebration. Where there is no permanent flagstaff one made of a long wooden pole may be fixed. Before erecting it proper decorations should be done, and a beautiful flag should be hoisted to its top. Similar flags may be hoisted in the different quarters. From the second day onwards upto the final day there should be worship in all the three junctures of the day. Śrībhūtabali, offerings to the attendants, should be performed twice a day. Special rites and offerings, beating of drums to attract the Bhūtas and attendant deities etc., may be made according to the deity installed in a particular shrine. Utsavabali is an important item performed on almost everyday of the festival.

For the conduct of this rite the priest obtains permission from the God. Then he gives oblation to deities like the guards who protect the sanctum, the mother goddesses numbering seven each located at both the sides, the ten lords of the quarters and other attendants consecrated within the courtyards of the different fortification. A junior priest takes out a portable image out of the sanctum sanctorum and carries it along. The main priest gives oblations in its presence. As referred to earlier, oblations are given to divine mothers seven of them located in the southern side and the others in the northern side of the idol consecrated as facing the east. The mothers in the south are : Brahmāṇī, Māheśvarī, Kumārī, Vaiṣṇavī, Vārāhī, Indrāṇī and Cāmuṇḍī. Vīrabhadra and Gaṇapati protect them on both sides. The mothers consecrated in the north are : Vāgiśvarī, Kriyā, Kīrti, Lakṣmī, Sṛṣṭi, Vidyā and Śānti. Śrīdhara and Aśvamukha afford them protection guarding them from both sides. The ten lords of the quarters who receive oblations are : Indra, Agni, Yama, Nirṛti, Varuṇa, Soma, Vāyu, Īśāna, Brahmā and Ananta. After propitiating these deities located within the inner circles of the shrine, the priest goes to the outer circle for the same purpose. Here he worships the deity guarding the flagstaff and other Bhūtas and concludes with the offering to Kṣetrapāla. The priest then returns to the sanctum

sanctorum and transfers the divine power from the Balibimbha—the portable image to the main idol fixed there and seeks indulgence for his shortcomings.

The festival should be of the grand scale. Feeding of Brahmins, decorations of the shrine with garlands and burning lamps, accompaniment of different musical instruments etc., should be its feature. On the eve of the penultimate day of the ceremonial bath the deity may be taken in procession to the limit of the village to take part in a hunt. Some warriors holding weapons like bow and arrow assemble there for the ceremonial hunt of the deity. Here again the God is represented by the portable image called Balibimba. As usual on returning to the temple the priest should transfer the divine power from the portable to the fixed idol. Then the God is laid in a bed for the night. Next morning the God is to be woken up and bathed accordingly. After the rituals of the day, arrangements are made for the sacred bath called Ārāṭṭu to culminate the festival. Before setting out from the shrine with portable image, oblations are to be given to the attendant deities. The procession should be on a grand scale. Musical and percussion intrumetns peculiar to Kerala are used by experts. Ladies holding burning lamps attend the deity through out the procession route. Pañcavādya, the playing of the five instruments at the same time should be a feature of the ceremony. Devotees should hail the glory of the deity using appropriate words. On reaching the banks of the ghat fixed for the sacred bath the deity should be offered further worship. The priest muttering the appropriate Mantras should dip into the water thrice holding the idol. This should be done twice. Then the God is dried up with clothes and decorated with garlands, cloth etc. After returning to the shrine the festival is concluded once again offering oblations to the attendant deities conducting the ceremony called Śrībhūtabali.

10

The tenth Paṭala is set apart for expiatory ceremonies of various kinds for the shortcomings and evil effects as indicated in the last stanza :

इति तन्त्रसमुच्च्ये श्रुतार्चा-
क्रमगुप्त्यै रविजन्मसंप्रणीते।
प्रकटोदितनिष्क्रियाकलापः
पटलोऽभूद् दशमोऽपि संप्रपूर्णः।।

The rites of propitiation and atonement are noted here to remove the bad effects of the misdeeds of omission and commission that happeend inadvertently.

Niṣkṛti—the expiatory rites should be done when pollution of different types occur or the devotees suffer from bad effects. Occurrence of birth and death within the temple campus, entrance of animals like dog, jackal and such creatures near the lamp-stand, entry of cat, hare and other animals within the inner courtyard, presence of serpents and rats within the sanctum sanctorum etc., calls for expiations of several kinds. Similarly people of the lower caste should not enter the inner quadrangle of the shrine. Failure to perform daily services also calls for purifications. Fall of the idol and breaking of its limbs, occurrence of the ant-hill, growth of mushrooms, and honey combs on the image also necessitates expiation. Purification of a spot is of seven kinds like Khanana (digging), Haraṇa (removal of the soil), Dāhana (burning with fire), Pūraṇa (filling with new soil), Gonivasana (the stalling of cows and feeding of them), Viprocchiṣṭam (feeding Brahmins on the affected ground), and Gavya (sprinkling with the five fold products of the cow). For this materials like Kuśa grass, earth from river-beds and fields, cow-pen etc., are needed. The rites commence with the purification of the preceptor who is required to take his bath and to put on new clothes.

Altogether there are seven types of purifications prescribed for the idol as under :—1. Kṣālana (washing), 2. Plāvana (flooding), 3. Snāna (bathing), 4. Mārjana (brushing), 5. Dhārā (streaming), 6. Avagāha (immersion) and (7) Seka (pouring of water). These processes are for Bimbaśuddhi—purification of the idol. The first four steps combined are known as Catuḥśuddhi which requires four pots of water whic hare filled with various substances like Kuśa grass, grains of paddy, barks of the four milky trees, flowers, gold, fruits and Aṣṭabandha. When a serious pollution occurs Mahācatuḥśuddhi is performed in addition to the first. Here again four potfuls of water immersed with several substances are needed. The idol is treated separately three times with the contents of each pot and bathed finally with the water contained in them. For Dhārā which consists of causing a stream of liquid to flow on the head of the idol for about three hours or more as needed, several materials like water, perfumed water, milk and ghee are used. Avagāha—the immersion of the idol in Pañcagavya could be done severally or together. Each of the five products of the cow may be filled in a tub and the idol immersed in each for a day. The other way is to prepare the Pañcagavya mixture in a tub and to immerse the idol. The other acts of purification include Pañcaka and Mahāpañcaka for both five potfuls of sacred water is necessary. After purifying the idol in this process, the divine principle in the idol which at the preliminary stage was transferred into the body of the worshipper is retransferred to the idol. Then worship is performed to the idol and it is bathed with the contents of the five pots. Samprokṣaṇa is the purificatory rite in which four potfuls of sanctified water is prepared and then sprayed into the different parts of the

temple campus. For the purpose of purification two kinds of Kalaśas—potfuls of substances—are employed. In the first, pure water forms the substance while in the other costly materials are put. The concept of various principles are made use of in this rite.

Offering of substances in a sacrificial pit kindled with fire is yet another mode of expiation. This varies according to the deities.

11

The penultimate chapter is of great importance as far as the temple structure is concerned.

इति तन्त्रसमुच्चये श्रुतार्चा-
क्रमसिद्ध्यै रविजन्मसम्प्रणीते।
दशमः सुसमापितः सहैकः
पटलो जीर्णसमुद्धृतिक्रियाढ्यः॥

Temples and idols are consecrated to last long. When they require renovation due to the ravages to time and other factors, steps should be taken for renovating both. Temples should be rebuilt as of old and a fresh idol may be made with the same features and measurements. During the period of this renovation the old idol should be replaced by a new temporary idol made of metals or wood. The new temporary shrine called Bālālaya may be made within the temple campus or near to it as required for renovation. Almost all rituals for the originals consecration should be performed for this also. The divinity is of course transferred from the old idol to the temporary one till the renovated fresh idol with the original specification is ready. Before launching the scheme the scholars of the region should be consulted and their permission obtained. They are to decide the new date for the fresh consecration of the renovated shrine. The permission of the deity as well as of the attendant Gods may also be sought by proper ceremonies.

To lift the old idol from its seat the services of a bull can be required. After removing the aspects of divinity the idol should be taken in a procession and left immersed in the depth of a river or lake for ever. Other items like seat, etc., if broken or rendered useless should also be thrown similarly in deep water. The new idol should be properly consecrated and worshipped. Once the final idol is installed the temporary one should be discarded. If it was made of wood it should be burnt and metal idol should be melted and presented to the preceptor.

Sometimes the renovation can be in parts. There again the process is the same. Fixing the idol with fresh wax called Aṣṭabandha also comes

under the category of renovation. This, comparatively is a minor repair needing limited time and expenses. This paste is made of eight substances like conch-shell, lac, fruit of Āmalaka, cotton etc., pound together in specific proportions. When the idol is not made of a single stone, but consisting of the mixture of several particles, as in the case of one made of Śālagrāmas, the renovation ceremony shows some difference. Otherwise the rituals are the same.

12

The twelfth and last chapter treats of miscellaneous topics connected with temple worship.

इति तन्त्रसमुच्चये श्रुतार्चा-
क्रमगुप्त्यै रविजन्मसम्प्रणीते।
पटलः परिशिष्टकर्मवादी
दशमोऽभूद् द्विपुरस्सरः समाप्तः।।

The subjects treated in this section are the ways and means for fixing the direction like east and west, the location for fixing the idol, the measurements for making the three types vessels for keeping the seeds etc., the specifications of the sacrificial pit for Homa, ladles for taking ghee; the requirements of sacrificial materials and the designs and formation of sacred diagrams. The section also deals with certain basic principles. The initiation of the disciple to Mantras forms an important topic discussed here. The pronunciation of the sacred Praṇava is well delineated by the author. Invocation of divinity to the idol is yet another item that receives his attention. Various poses of the hand and their varieties are scrupulously described. Other Mudrās include those of Garuḍa, Surabhi, Samsthāpanī, Sanniro-dhanī, Cakra, Śaṅkha, Gadā, Padma, etc., which are required to be shown during ceremonies. Poses for Prāṇāhuti, Upahāra, Bali and other rites are also enumerated. The treatise comes to a close by narrating the rituals for Puṣpāñjalī—a very common item for the evening worship in temples.

In the concluding stanzas the author reveals his name parentage, date etc. In a stanza formed as Cakrabandha the words, 'Nārāyaṇakṛta' and 'Tantrasamuccaya' are represented. The purpose of composing the treatise is mentioned as narrating the modes of rituals to propitiate deities. Referring to himself as 'Ravijanma', born as the son Ravi in the last stanza the author concludes his well-written manual on Tantra.

The Sources

As the very name suggests the treatise is only a compendium based

on several early sources. This has been made clear by the author in one of the last stanzas of the work. The following statement deserves our notice :

सोऽयं तन्त्रमिदं व्यधाद् बहुविधाद्-
उद्धृत्य तन्त्रार्णवात्।।

He has referred to his sources as 'Tantrārṇava' meaning an ocean of Tāntrika treatise. From this it is clear that he must have perused a host of treatises pertaining to the field. Here and there he has referred to 'Āgama' and 'Kalpa' without specifying the work. Further the nature of his work does not permit him to quote directly from his predecessors. He has imbibed their views and expressed them in his own way that leaves nothing to be desired.

The Vimarśinī commentary by his son has mentioned the following works by name and quoted from them to explain the views of his father. The works mentioned are : Kāśyapīya, Mayamata, Prapañcasāra, Prayogamañjarī, Īśānaśivagurudevapaddhati, Kriyāsāra, Viṣṇusamhitā, Murārinibandhana, Skandasadbhāva, Pāśupata and Sāttvatasamhitā. Some of these are by the authors of Kerala while others must have been popular in this region. It can be assumed that the author of the Tantrasamuccaya must have drawn upon them for his sources.

The fact that it is not an original treatise is admitted by the author himself and supported by his commentators. Still his originality consists in the epitomisation and wonderful arrangement of the very essential topics. The work is conceived as a practical manual for use in the temples of Kerala and the deities dealt with in the work are commonly found consecrated in the temples of the region.

The Popularity of the Work

The Tantrasamuccaya is perhaps the most popular work of its kind in Kerala especially as it is still followed by the priests performing rituals in temples. The rituals for the popular deities are well arranged and discussed. All aspects of Tantra required to be performed by the priests are clearly enunciated.

The brevity of the work also helped much towards its popularity. While the encyclopaedic treatise of Īśānaśivagurudeva consisted of 18000 stanzas, the Tantrasa-muccaya contains only 1801 verses excluding Mantras—just one tenth of the predecessor's work. In the arrangement of topics there is no similarity between the two authors. In this respect Nārāyaṇa is more closer to Ravi, the author of Prayogamañjarī who has dealt with these topics in greater, length in twenty-one Paṭalas.

In spite of the fact that more than a dozen authors have contributed treatises in the field after the composition of Tantrasamuccaya, none could outshine Nārāyaṇa. The practical approach of the author is a decisive factor in the popularity of the work. Overlapping is scrupulously avoided as also the repetition of ideas. Mastery over the subject gives him considerable advantage over the others. He could afford to be brief since he had in mind a commentary on it with his own son produced at his instruction. The work is likely to remain without a parallel even in future.

Commentaries

Compared to the other treatise on Tantra like Prapañcasāra, Prayogamañjarī and Īśānaśivagurudevapaddhati, the Tantrasamuccaya of Nārāyaṇa is a brief manual giving only the very essential aspects of the subject. The author himself has indicated this in his introductory stanzas. The fact that his own son and disciple have attempted to compose commentaries at his suggestion amply explains this position. There are two Sanskrit commentaries on the treatise, on the treatise, viz., the Vimarśinī of Śaṅkara and the Vivaraṇa of Kṛṣṇa Śarmā. Both of them had studied the text under the author himself.

Vimarśinī

Śaṅkaran Nampūtiri, the author of the Vimarśinī commentary was the son and disciple of the author. He begins his commentary with a stanza in salutation of the seven deities whose rituals are described by his father in his text. The following is the stanza :

हरीशेशहरिस्कन्ददुर्गार्यगणपात्मना।
मूर्तिभेदेन पूज्याय नमोऽस्तु परमात्मने।।

The deities mentioned are : Hari (Viṣṇu), Īśa (Śiva), Īśahari (Śaṅkaranārāyaṇa), Skanda (Subrahmaṇya), Durgā (Bhadrakālī), Ārya (Śāstā), and Gaṇapa (Gaṇapati). Further the last word viz., 'paramātmā' is interpreted as suggestive of the name of his father as is evident from the the opening passage of the commentary.

अथ खलु नारायणाख्यपरमपुरुषः स्वस्वागमेषु पृथक् पृथगवस्थितं तन्त्रं तत्कर्तृणां युगपदेवावगमनायैकत्रैव समुच्चिच्चीषया तन्त्रसमुच्चयाख्यं ग्रन्थं कर्तुकामः–

Thus the stanza contains a salutation to his father also who composed the text putting together the ideas available in the different manuals pertaining to different deities. The benedictory stanza closely follows the third stanza of his father which refers to the seven deities.

श्रीशेशसेशहरिसुम्भजिदाम्बिकेय-
विघ्नेशभूतपतिनामविभिन्नभूम्नः।
वक्ष्ये परस्य पुरुषस्य समानरूप-
मर्चाविधिं सह पृथक् च विशेषयुक्तम्।।

The deities mentioned in the stanza are : Śrīśa (Viṣṇu), Īśa (Śiva) Seśahari (Śaṅkaranārāyaṇa), Sumbhajid (Durgā), Āmbikeya (Skanda), Vighneśa (Gaṇapati) and Bhūtapati (Śāstā).

Śaṅkara in the course of his Vimarśinī commentary has quoted from several earlier authoritative works belonging to the field. This is in support of the views expressed by his father in his text. The following are the authors and works quoted in the Vimarśinī commentary :

Amarakośa, Upahāraprakāśikā, Ṛgvidhāna, Kāvyādarśa, Kāśyapīya, Kriyāsāra, Gurudeva, Nāradīyapaddhati, Nibandhana, Parāśara, Pāśupata, Pitāmaha, Prapāñcasāra, Brahmarātra, Bhagavadgītā, Bhāgavata, Bhāskarīya, Mañjarī Mayamata, Ratnāvalī, Viṣṇusaṁhitā, Sanandapraśāna, Sāttvata, Skandasadbhāva, Skandasamhitā and Skānda (Nāndiprokta).

Some of the works are of Kerala origin and authoritative. Prapañcasāra of Śaṅkara has influenced almost all later writers. Mañjarī stands for the Prayogamañjarī of Ravi, the manuscripts of which are available in Kerala. Gurudeva is none other than the Īśānaśivagurudeva, the author of Tantrapaddhati. Mayamata and Kriyāsāra are two popular manuals used by Kerala authors. The above list of works is suggestive of the scholarship of the commentator.

While explaining the last stanza of the text, Śaṅkara has clearly explained his parentage stating that his father Nārāyaṇa was the son of Ravi. The commentary is concluded with the following stanza :

यस्य हि तन्त्रसमुच्यय-
रचनाल्लोके समुत्थिता कीर्त्तिः।
तत्पुत्रेण कृतेयं
शङ्करनाम्ना विमर्शिनी व्याख्या।।

The stanza records that the author of the Tantrasa-muccaya has won considerable acclaim even during his life time.

According to some scholars, Nārāyaṇan Nampūtiri of Puliyannūr who composed the Hāriṇī commentary on Viṣṇusamhitā was a disciple of Śaṅkara.[1] But there is no evidence in the commentary to propagate such a view. Similarly Śaṅkara is silent about the Vivaraṇa commentary by the

1. E.V. Raman Nampūtiri, Trivandrum Malayalam Series No. 68, Intro., p. 117.

disciple of his father. Both the commentaries differ on certain points. On certain instances even the text differs in the two commentaries suggesting the existence of divergent readings. One is at a loss to ascertain whether the son is to be taken as the final authority or the disciple who also had personal contacts with the author.

Vivaraṇa

The Vivaraṇa is an elaborate commentary on the text. The author is one Kṛṣṇa Śarmā though the name is not mentioned anywhere. The commentator has referred to his teacher in the beginning of this commentary as follows :

नमो हरिहराद्याख्यजगद्विख्यातमूर्तये।
देवायार्चयमानेभ्यो भोगानुग्रहदायिने।।
गुरून् गणाधिराजञ्च नत्वा गुरुनिदेशतः।
तत्कृतं विवरिष्यामः स्फुटं तन्त्रसमुच्चयम्।।

From the statement it is clear that the commentator was a close disciple of the author of the original text. While commenting on the second stanza of the text, the author of Vivaraṇa states :

अत्र च गुरुदिवाकरेति दिवाकरो नाम निजगुरुः, तथा रविर्नाम स्वपिता च परिगृह्यते।

He has quoted from works like Aṣṭādhyāyī, Īśānaśivagurudeva-paddhati, Upahāraprakāśikā, Viṣṇusaṁhitā and Saparyāsaptaka. It is held that the commentator identified with Kṛṣṇa Śarmā by some writers was a Nampūtiri Brahmin belonging to Kainikkara Kaladi house near Guruvayur.

Malayalam Commentaries

1. Maheśvara Bhaṭṭatiri, a Kerala Brahmin belonging to Kulikkāṭṭu Illam in the present Tiruvalla Taluk of Central Kerala has composed the Malayalam commentary on the Tantrasamuccaya. He lived between 970 and 1040 Malabar Era equivalent to 1795-1865 AD. Besides the present work he has also composed (i) a commentary on the Śeṣasa-muccaya of Kṛṣṇa Śarmā, the son of Nārāyaṇa, (ii) an independent treatise on Tantra in Malayalam by name Kulikkāṭṭu Pacca, (iii) an elucidative account of the Tantrasamuccaya in the vernacular style Tantrasamuccayārthatātparyam and (iv) Jīrṇoddhāraṇa, probably a work on the renewal of mutilated idols and temples. He is also credited with some works in the field of Astrology.

Maheśvara, the commentator was a Tantrin or priest of the highest order installing and often making idols for various temples in Kerala. His family enjoyed traditional rights in many temples of the region. He was the

eldest of the five brothers in the family and had three sons and four daughters.

The Malayalam commentary is based on the Vimarśinī commentary in Sanskrit by Śaṅkara and the Vivaraṇa commentary also in Sanskrit credited to the authorship of Kṛṣṇa Śarmā. He begins his vernacular treatise with the following stanza in Sanskrit :

विष्वीशेशाच्युताम्बागुहगणपतिशास्त्राख्यया ख्यातमूर्तिं
नत्वात्मानं परं तं श्रुतिशिरसि गतं सच्चिदानन्दरूपम्।
श्रीमन्नारायणाख्यद्विजवरविदुषैकत्र तन्त्रं समुच्चि–
त्याबद्धं व्याकरिष्याम्यहमिह विदुषां भाषया तोषणाय।।

The author seems to refer to his commentary as Tantrasamuccayabhāṣā as the evident from the remarks occurring at the end of each of the twelve Paṭalas. For instance the remark at the end of the first Paṭala reads : "Iti Tantrasamuccaya bhāṣāyaṁ prathamaḥ paṭalaḥ samāptaḥ". But the vernacular verse which follows the Sanskrit stanza quoted above refers to the commentary simply as 'Vivṛti'. The stanza is as follows :

वन्दिच्चु वारणमुखं विरवोटु वाणीं
कुन्दप्रभां भवगतीं गुरुनाथनेयुम्।
चेम्मे समुच्चयमतिन्निह भाषयायि
निर्मिप्पतिन्नु विवृतिं तुनियुन्नहोञान्।।

There are two more vernacular stanzas in which the commentator salutes his tutelary deities and pays homage to his teachers.

The opening Sanskrit stanza which forms the benedictory verse has in fact indicated the subject matter of the original treatise which deals with the modes of worship of seven deities.

श्रीचर्मशैलनिलयन् शशिमौलितानुं
श्रीवल्लभेश्वरनुमिङ्ङनुकम्पयोटे।
श्रीभद्रकालिपरदेवतयुं नमुक्कु
श्रीभद्रसन्ततिकल् नल्कुक सर्वकालम्।।

The terms "Śrīcarmaśailanilaya" refers to the temple of Tukalaśeri and "Śrī Vallabheśvara" to the temple of Śrī Vallabha, both located at Tiruvalla, the native place of the author.

Maheśvara has composed this valuable commentary in the order of construction of the stanzas. On certain occasions he has quoted from Kerala works like Śilparatna of Śrīkumāra, the Vimarśinī commentary of Śaṅkara and the Vivaraṇa of Kṛṣṇa Śarmā, Prapañcasāra, Kalaśacandrikā etc. He has also quoted from various Āgamas to explain the idea clearly. His language is lucid and simple. The commentary is very valuable in that it

has helped generations of priests to understand the principles and has made the work as a guide to the practising preceptors.

2. There is a second Malayalam commentary which is incomplete as it deals with only the second Paṭala of the treatise. The only manuscript of the commentary was obtained from a royal house at Alwaye in Kerala. The commentator seems to have been an authority on temple architecture. The Ālangāṭṭu family of Kings were famous for their erudition in architecture and the commentator must have been a member of this family. The language is old Malayalam.

Both the Malayalam commentaries were published from Trivandrum Manuscripts Library along with the text. The commentaries were printed in three volumes in the Trivandrum Malayalam Series as Nos. 64, 66 and 68 in 1941, 1942, and 1945 respectively.

Editions

The Tantrasamuccaya has been edited thrice by different scholars with useful commentaries. The details of the editions are as follows :

1. Mahāmahopādhyaya Dr. T. Gaṇapati Sastri brought out the work for the first time in the Trivandrum Sanskrit Series in two volumes. His edition also contained the commentary called Vimarśinī composed by Śaṅkara. Part I of the work consisting of Paṭalas 1 to 6 appeared as TSS 67 and published from Trivandrum in 1919. The second part including Paṭalas 7 to 12 appeared as TSS 71 and issued from Trivandrum in 1921. Thus the credit for publishing this important work for the first time goes to the renowned editor of the Trivandrum Sanskrit Series.
2. The work was also edited in the Trivandrum Malayalam Series in three parts with a Malayalam commentary by Kuzhikkāṭṭu Maheśwaran Bhaṭṭatiri. Part I issued as TMS 64 in the year 1941 contained paṭalas 1 to 4 and was edited by Dr. L.A. Ravivarma. The same editor brought out Part II issued as TMS 66 in 1942 containing Paṭalas 5 to 8. Part III consisting of Paṭalas 9 to 12 was edited by Prof. V.A. Ramaswami Sastri as TMS 68 in 1945. The third part contains a lengthy and useful introduction contributed by E.V. Raman Nampūtiri, who worked as a Pandit in the Library. The edition contains Sanskrit text in Malayalam script along with the Malayalam commentary.
3. The third and last edition of the work included two useful Sanskrit commentaries, viz; the Vimarśinī of Śaṅkara and the Vivaraṇa of Nārāyaṇaśiṣya—a disciple of the author of the original text. He is identified by some scholars as Kṛṣṇa Śarmā.

This edition was brought out in three parts. Parts I containing Paṭalas 1 to 4 was edited in 1945 by Prof. V.A. Ramaswami Sastri and part II including Paṭalas 5 to 8 was brought out in 1953 by Shri K.S. Mahadeva Sastri, Part III of the work incorporating Paṭalas 9 to 12 was issued in 1962 by Dr. K. Raghavan Pillai. The three parts were issued as Nos. 151, 169, and 200 of the Trivandrum Sanskrit Series.

All the three editions of the work were published from Trivandrum under the auspices of the Trivandrum Manuscripts Library, an institution maintained by the University of Kerala (formerly University of Travancore). No further editions or reprints appeared till this day.

N.V. Mallayya in his 'Studies in Sanskrit texts on Temple Architecture with special reference to Tantrasamuccaya' explains the use of the specific guidelines for creating art and architecture. Another scholar has noted that "in spite of all the elaborate rules and directions, the distinctive character of Kerala traditional architecture, particularly of its temples, is its simplicity".[1]

Ronald M. Burnier has given a short account of the manual in his work on temples of Kerala. In about two pages he summaries the main features of the Kerala text. "Taken together, the admonitions and directives encompass all phases of choosing, building, dedicating and using temples. The deities are Kerala's own, and so too are the structures and images. It is to be expected, then, that the literature of building, art is also special to the region".[2]

Recently Jayan Erancheri Illam has contributed a short paper on Tantrasamuccaya where he indicates the subject matter in a general way.[3]

Regarding the originality of the work some discordant veiws are postulated by Kānippayyur Sankaran Namputirippad who contributed a foreword to his edition of "Puṭayūr Bhāṣā".[4] Interpreting an enigmatic line "Cellūradhipatijyeyam" according to Kaṭapayādi system he arrives at a date which is 100 years before the composition of Tantrasamuccaya. Further pointing out similarity in stanzas (many are common) he postulates the anteriority of Puṭayūr Bhāsha and suggests that Tantrasamuccaya is the borrower. Dr. N.V.P. Unithiri has drawn upon the view twice and contributed papers where in he agrees with the view of Kāṇippayyūr.[5] But

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1. Clifford Reis Jones, The Temple Theatre of Kerala, p. 68.
2. Ronald M. Burnier, Temple Arts of Kerala, S. Chand & Co., New Delhi, 1982, pp. 53-54.
3. See, Indian Scientific Traditions (ed. N.V. P. Unithiri), Calicut, 2003, pp. 265-269.
4. Kanippayyur, Puṭayūr Bhāsha, Kunnamkulam. (III edn.), 2000, p. 3.
5. N.V. P. Unithiri, Indian Scientific Traditions, *op.cit.*, p. 276-281.

Dr. K. Kunjunni Raja is not in favour of accepting this date since the suggestion of the Kali date seems to be baseless.[1]

The controversial stanzas of the Puṭayūr bhāsha are as follows (xii. 236-237)

एवं कृत्वा तन्त्रभाषा तान्त्रिणां मार्गदर्शिनी।
चेन्नूरधिपतीज्येयं भूयादस्मदनुष्ठिता।।
एवं क्रियादीपिकयिल् द्वादशः पटलः कृतः।
नारायणतनूजेन चेन्नूरनाथप्रसादतः।।

Since the traditional commentators of Tantrasmuccaya are silent on this aspect, the view of the publisher is without support.

1. Dr. K. Kunjunni Raja, *Ibid.*, p. 281.

Śeṣasamuccaya of Kṛṣṇaśarmā

The work is often referred to as 'Tantraśeṣasamuccaya' being a sequel to Tantrasamuccaya with a view to completing its scope in the field of temple rituals.

Authorship of Śeṣasamuccaya

Śeṣasamuccaya[1] is a Tāntrika manual purported to complete the scope of the treatise of his teacher Nārāyaṇa who had only dealt with the rites relating to seven deities. The work attributed to the authorship of Kṛṣṇa Śarmā by some historians of Kerala Sanskrit literature deals with the modes of worship and other details regarding some other deities like Brahmā, Sūrya etc.[2] The following stanzas occurring at the beginning refer to the deities and the purpose of the author in composing the work :

ब्रह्मार्कवैश्रवणकृष्णसरस्वतिश्री
शौर्यग्रजा ददतु काल्यपि मातरो मे।
क्षेत्राधिपोऽथ रुरुजिद् गिरिशादिरूपा
इन्द्रादयोऽपि नमतेऽभिमतं प्रसन्नाः।।
गुरुन् प्रणम्याथ गुरोर्निदेशा-
द्वेषां प्रतिष्ठाप्यभिधीयतेऽत्र।
स्वतन्त्रके साङ्गनिरङ्गभिन्ने
बह्वेकबेरेऽपि विशेषयुक्तम्।।
योऽयं तन्त्रसमुच्चयो गुरुकृतो यत्तत्र सारग्रहात्
तच्छिष्टागमसारसंग्रहतयेहारभ्यमाणे ततः।
ग्राह्यं शेषसमुच्चये सुकुशलैः सामान्यकर्माखिलं
योऽजाद्येषु विशेष एव निखिलः सुव्यक्तमत्रोच्यते।।

1. Śeṣasamuccaya with the Vimarśinī com. of Śaṅkara, Trivandrum Sanskrit Series No. 166, Trivandrum, 1951.
2. Ullūr S. Parameswara Iyer, Keralasāhityacaritram, Vol. II, p. 65, V. Rajarajavarma Raja, Keralīyasamskṛtasāhityacaritram, Vol. III, p. 581.

The first stanza enumerates the names of the deities as Brahmā, Āditya, Kubera, Kṛṣṇa, Sarasvatī, Lakṣmī, Gaurī, Jyeṣṭhā, Bhadrakālī, Mātṛs, Kṣetrapāla, Rurujit, Śiva, and lords of the quarters like Indra. It may be noted that Vatakkumkur Rajarajavarma Raja has explained the words "Kālyapi mātaro me" to mean that the author was the son of a lady called Kāli.[1] This view is rather fanciful. The Vimarśinī commentary has explained the stanza in details and expounds the words as "Kālī, bhadrakālī; mataro vīrabhadragaṇapatisahitāh prasiddhā eva". The second stanza makes it clear that the commentator was instructed by his own preceptor to compose the work. The third stanza states that the work Śeṣasamuccaya is complementary to Tantrasamuccaya written by his teacher.

It may be noted that Dr. P.K. Narayana Pillai who edited the work Śeṣasamuccaya in the Trivandrum Sanskrit Series has maintained that its author was Śaṅkara, the son of Nārāyaṇa. In his introduction to the dition he has put forward his arguments for the identificaton. He has shown that Śaṅkara has borrowed many stanzas from Tantrasamuccaya and has provided a list of such stanzas. The editor quotes the third stanza and explains it in support of his view. The expression "gurukṛta" is interpreted as "asmad gurubhir viracitaḥ" (composed by his own guru). From this it is almost certain that the author of the text and the commentary was one and the same person. Further, we understand from the commentary that the author has written a commentary on Tantrasamuccaya. Two commentaries of the Tantrasamuccaya are known, viz., the Vimarśinī and the Vivaraṇa. As the commentary on Śeṣasamuccaya is also called Vimarśinī it is quite possible that the author was the same as the author of the Vimarśinī on Tantrasamuccaya. From the stanza :

यस्यहि तन्त्रसमुच्चय-
रचनाल्लोके समुत्थिता कीर्तिः।
तत्पुत्रेण कृतेयं
शङ्करनाम्ना विमर्शिनी व्याख्या।।

It becomes clear that the Vimarśinīkāra's name was Śaṅkara and he was the son of Nārāyaṇa, the author of the Tantrasamuccaya. So we are warranted in understanding the expression "gurukṛta" as "written by (my) father." In view of these facts it is almost beyond doubt that Śaṅkara, the son of Nārāyaṇa who wrote the Tantrasamuccaya in the first half of the 15th century A.D. was the author of the Śeṣasamuccaya and its commentary Vimarśinī."

Whoever may be the author of Śeṣasamuccaya, Śaṅkara, the son of

1. V. Rajarajavarma Raja, *op. cit.*, p. 581.

Cennās has composed a commentary on Śeṣasamuccaya also. This commentary too is named Vimarśinī, which begins as follows :

श्रीमद् गुरुन् गणेशं
ब्रह्मादीर्देवताञ्च नत्वाथ।
शेषसमुच्चयविषयां
विमृशामि यथामति व्याख्याम्॥

Further Śaṅkara observes that the work is purported to be complementary to the one by his own father.

अत्र खलु ग्रन्थकृत् सप्तविधतन्त्रप्रतिपादकात् तन्त्रसमुच्चयाख्यात् ग्रन्थादवशिष्टानि ब्राह्माणि विषयाणि तन्त्राणि समुच्चित्य प्रतिपादयितुमिच्छन्नादौ तदविघ्नसमाप्त्यादि प्रयोजनाय ता एव देवता उद्दिश्याशिषः प्रार्थयते।

The author of the Vivaraṇa commentary is referred to by his disciple Nārāyaṇan Nampūtiri of Toshānūr in his treatise called Anuṣṭhānasamuccaya on the installation and worship of the common deities in Kerala. The work consists of nine Paṭalas. The following stanzas deserve our attention :

सुसमाहित धीनेत्रमज्ञानपटलं महत्।
कृपया यः कृषति तं वन्दे कृष्णाभिधं गुरुम्॥
श्रीमातृदत्ततनयं करुणाम्बुराशि-
निष्यन्दधर्ममधुसभ्यमुखारविन्दम्।
नारायणं नलिननाभपदारविन्द-
माध्वीमधुव्रतमहं शरणं व्रजामि॥

Kṛṣṇa mentioned in the first stanza is to be identified with the author of the Vivaraṇa commentary on Tantrasamuccaya.

Arrangement of the text

The work is divided into 10 chapters called Paṭalas and consists of a total of 1310 stanzas in various metres. Each Paṭala includes stanzas as follows : 99, 186, 154, 86, 124, 111, 143, 162, 148 and 97. The first six Paṭalas deal with the Pratiṣṭhā, Pūjā, Snāna, Utsava, Prāyaścitta etc.; for the gods Brahmā to Kṣetrapāla, and the rest deal with those for Rurujit (Bhadrakālī, the destroyer of the demon called Ruru), Śiva, Indra etc. Some of the stanzas are bodily taken from the Tantrasamuccaya. The author has admitted this, as for instance :-

अत्र प्रायः तन्त्रसमुच्चयश्लोकैरेव नवीकरणमुच्यते। तद् व्याख्यानमस्माभिरेव तत्र कृतम्। अत्र तदन्येषामेव व्याख्यानं कुर्मः।

It is not easy to determine all the Āgamas used by the author of Śeṣasamuccaya for compiling his work. However the following source books which are mentioned in the course of the commentary may be believed to have been made use by the author. 1. Rāmakalpa, 2. Siddhāntasāra, 3. Gaurīpraśna, 4. Bhadrapāda, 5. Mātṛsadbhāva and 6. Prapañcasāra. The last stanza of the work is as follows :

पीठं प्राच्याबाह्य तं मूलबिम्बात्
क्षिप्त्वा प्रागुद्दिष्टरीत्याऽष्टबन्धम्।
सर्वं कृत्वा पायसं सन्निवेश्य
पूजां कुर्यान्मूलबिम्बे नयेच्च।। 97।।

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The Tantrasamuccaya and Śeṣasamuccaya together form the basic texts on Tantra practised in Kerala temples even now. Cennas family is still in charge of the ritualistic affairs of the famous Guruvayur temple in Kerala.

In consonance with the number of temples there are a host of different deities found installed in the shrines of the region. Most popular among the deities are Śiva, Viṣṇu, Bhadrakālī, Durgā, Gaṇapati, Subrahmaṇya, Sarasvatī, Śāstā, Śaṅkaranārāyaṇa, Śrīrāma, Kṛṣṇa, Narasimha, and Pārvatī. Other deities include Lakṣmaṇa, Baladeva, Varāha, Hanumān, Dhanvantari, Sūryanārāyaṇa, Paraśurāma, Kubera and Vedavyāsa. Some of these deities are conceived as having different aspects. For instance, Śiva is conceived as having the asepcts of Dakṣiṇāmūrti, Śaṅkaranārāyaṇa, Ardhanārīśvara, Kirātarudra, Somaskanda, Candraśekhara, Vṛṣārūḍha, Gaṅgādhara, Tripurāntaka, Mṛtyuñjaya, Kālāntaka, Aghora and other forms numbering over fifty. This is the case with the deities like Viṣṇu and Devī, both of whom are conceived in their numerous divergent aspects.

Śeṣasamuccaya provides details to be adopted in the rituals of the various forms of deities conceived with special powers.

Dēvī is worshipped in forms like—Śrīcakra, Dēvī, Durgā, Nīlakaṇṭhī, Kṣemaṅkarī, Harasiddhi, Rudrāṁśa-Durgā, Vana-Durgā, Agni-Durgā, Jaya-Durgā, Vindhyavāsi Durgā, Ripumāri-Durgā, Mahiṣāsuramarddanī or Kātyāyanī, Chaṇḍikā, Nandā, Nava-Durgās, Bhadrakāḷī, Mahākāḷī, Ambā, Ambikā, Maṅgalā, Sarvamaṅgaḷā, Kālarātrī, Lalitā, Gaurī, Umā, Pārvatī, Rambhā, Tōtalā, Tripurā, the eight Dvārapālākas of the Gaurī temple, Bhūtamātā, Yōganidrā, Vāmā, Jyeshṭhā, Raudrī, Kālī, Kalavikarṇikā, Balavikarṇikā, Balapramāthanī, Sarvabhūta-damanī, Manōnmanī, Vāruṇī-Cāmuṇḍā, Rakta-Cāmuṇḍā, Śivadūti, Yōgēśvarī, Bhairavī, Tripura-Bhairavī, Livā, Kīrti, Siddhi, Riddhi, Kṣamā, Dīpti, Rati, Śvētā, Bhadrā, Jayā, Vijayā, Kālī, Ghaṇṭākarṇi, Jayantī, Diti, Arundhatī, Aparājitā, Surabhi, Kriṣṇā, Indrākṣī, Annapūrṇā, Tulasīdēvī, Aśvārūḍhādēvī, Bhuvanēśvarī, Bālā, Rājamātaṅgī, Lakṣmī, Śrī, Mahālakshmī, Bhūmidēvī, Sarasvatī, Sapta-mātrikās and Jyēṣṭhādēvī.

Text with a Malayalam commentary is printed by Tantravidyapeetha, Chovannur in 1977 with a view to form a text book for the students of Tantra. Kalpuzha Divakaran Namputiripad is the commentator.[1]

1. Śeṣhasamuchayam, Tantravidyapeetham publication No. 2. Chovvannur, 1977.

Anusthānapaddhati of Parameśvara

The author of this incomplete work is said to be a Namputiri Brahmin called Parameśvara on account of which the Anuṣṭhānapaddhati is also known by the name of Parameśvarānuṣṭhānam.[1]

The work begins with the statement :-

विष्णुं शिवं शङ्करं नारायणं दुर्गां सुब्रह्मण्यं गणपतिं
शास्तारं च पृथक् पृथक् नमस्कृत्य तेषां मन्त्रबिम्बे पूजां
प्रासादशुद्ध्यादिकं कलशप्रकारमुत्सवं च लिखामि।

The details of worship on the eight deities mentioned here is taken up. Ritualistic bathing called Snāna and procedures of festival are also noted herein. Yet another portion of the unpublished work is as follows :

अथ प्रासादशुद्धिर्लिख्यते–गुरुः स्नात्वा आचम्य प्रासादस्याग्रभागे दक्षिणे उपविश्य देहशुद्धिं शंखपूरणमात्माराधनां च कृत्वा स्वस्तिके गणपतेः पीठं सम्पूज्य बीजमन्त्रेणावाह्य सकलीकृत्य सम्पूज्य कदलीपक्कादिकं प्रभूतं सम्पाद्य निवेद्य प्रसन्नपूजां विधाय प्रसाद्य कर्मणा निर्विघ्नतां प्रार्थयेत्।

There are several manuscripts of this unpublished work.[2] Some of them in Malayalam language and supply the names of the materials in the vernacular for the easy understanding of the practising priests.

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1. Vatakkumkur Rajaraja Varma, KSSC, III, P. 484 (Sanskrit University edition).
2. See Kerala University Manuscripts Nos :— C. 373 B; L. 672; C. 2288, T. 1045.

Anuṣṭhānapaddhati[1] of Vāsudeva Somayāji

We have seen that Kerala has produced many manuals on Tantras. It is interesting to see that in South Indian states some of these works exerted great influence and an a result new treatises have been composed as late as the twentieth century A.D.

A renowned scholar of Mysore K. Vasudeva Somayaji has composed a manual styled Anuṣṭhānapaddhati in Sanskrit for use in the temples of Mysore. The work became so popular that a revised edition was required in a short time. The first edition was issued in Śaka year 1900 the second in 1906.

In the introduction it is stated that Tantrasamuccaya is widely practised in the region. But the treatment of the subject is stanzas posed a problem. Hence a work called Anuṣṭhānapaddhati was composed by another Kerala scholar almost at the time of the composition of Tantrasamuccaya. This is confirmed by the fact that the anonymous author has drawn apon Tantrasamuccaya. It is observed.

तत्र परशुरामक्षेत्रे पश्चिमपर्वतप्रदेशेषु च विष्णुसंहिताक्रियासारलक्षणसंहिताद्यनेकागमपर्यालोचनया केरलीयविदुषा नारायणभट्टेन रचितं तन्त्रसमुच्चयमाश्रित्यानुष्ठीयते इत्यप्यतिरोहितम्। प्रायशः आगमशास्त्रमेकैकां देवतामधिकृत्य प्रवर्तते। परन्त्वयं ग्रन्थः विष्णु-शिव-हरीश-दुर्गा-गणपति- स्कन्द-शास्त्राख्य-सप्तदेवतानां प्रतिष्ठादिकर्मकलापं बोधयतीति वैशिष्ट्यमस्य। तथाऽप्ययं ग्रन्थः प्रौढः श्लोकमयः छात्राणामनुष्ठातृणां प्रयोगग्रन्थमन्तरानुष्ठानं बोधयितुं न प्रभवतीत्यालोच्य केरलीयेनैव केनचिद्विदुषा अनुष्ठानपद्धत्याख्यः प्रयोगग्रन्थ आरचितः। प्रायशः अयं तन्त्रसमुच्चयव्याख्याद्वयपूर्वकालीनः समकालीनो वा भवेत्। यतः मूलस्य यथा श्रुतार्थत्वमङ्गीकृत्य प्रयोगो लिखितः व्याख्योक्तविशेषविचारः न स्पृष्टः। अस्य ग्रन्थकर्तुः नामकालादिकं न ज्ञायते। केरलीयभाषायां पदार्थवर्णनात् तत्र तत्र तन्त्रसमुच्चयश्लोकप्रतीकग्रहणात् तथैव प्रयोगलिखनाच्च केरलीयः इति, ग्रन्थः तन्त्रसमुच्चयमूलः इति च निश्चितम्।

From thus it is to be understood that the present work is based on

1. Anuṣṭhānapaddhati, by Kota Vāsudeva Somayāji, Sāmrājyam Mudranalāyam, Mysore-4, 1977.

Anuṣṭhānapaddhati. This is again stressed in the introduction to the edition issued in 1977 which is quoted as follows :

शैवाद्यागमग्रन्थेषु ग्रन्थबाहुल्यात् विषयाणां तत्र तत्र विक्षिप्तत्वाच्च सामान्येन देवताप्रतिष्ठाविचाराधिगमो दुष्कर इति मत्वा नारायणाख्येन केरलीयेन तन्त्रसमुच्चयाख्य आगमशास्त्रग्रन्थो विष्ण्वादिसप्तदेवताप्रतिष्ठादिक्रमनिरूपकः सम्यगारचितः, येन मन्दधियामप्यनुष्ठानं कर्तुं सुकरम्। स च पद्यरूपेण निरूपितोऽस्तीति, केरळीयेनैवाऽन्येन तन्त्रसमुच्चयोदीरितक्रमेण सम्यक् प्रयोगग्रन्थः अनुष्ठानपद्धत्याख्यः कृतोऽस्ति। स चैतावत्कालं तालपत्रस्थमेवासीत् बहूनां तत्परिचयोऽपि नासीदिति तत्परिजिहीर्षुभिः, चतुःशात्रपण्डितै- र्वासुदेवसोमयाजिभिः कृतः परिश्रमः देवताप्रतिष्ठातॄणां महते सौकर्याय भवेदिति निश्चप्रचम्।

परन्तु अनुष्ठानपद्धतौ पूजामुपक्रम्योत्सवान्तभाग एव निरूपितः। न तु प्रतिष्ठाभागः, अतः एभिः पण्डितैः प्रतिष्ठाप्रयोगः जीर्णोद्धारादिप्रयोगश्च तद्रीत्यैव स्वयं विरचय्योत्तरार्धे संयोज्यानुष्ठानपद्धतिः सम्पूर्णतामापादितेति महत् प्रमोदस्थानाम्। अनेन प्रतिष्ठादिकतॄणामागमिकानां अनुष्ठानसौकर्यसम्पादनेन महानुपकारः कृतः एभिः पण्डितैरिति मन्यामहे।

It goes to the credit of the Kerala authors that their treatises are considered authoritative in the Śaivāgama system as regards temple worship. The attempt of the Mysore scholar was to prepare a practical manual on rituals and he has succeeded as can be gathered from the contents of the work.

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The work comes to an end after the descriptions of the above items.

Tāntrika Kriyā of Kṛṣṇapāṣāṇavipra

An author who gives his name as Kṛṣṇapāṣāṇavipra has composed a Tantra manual detailing the pujas in temples. It consists of 10 Paṭalas. Manuscripts of this unpublished work popularly referred to as "Karuttapārānuṣṭhānam (No. 2205B and 18310A) are available in the Trivandrum Manuscripts Library. Kṛṣṇapāṣāṇa (=black stone) is the Sanskritisation of the house name karuttapāra in the vernacular. The house is located in the Alattiyur village of Veṭṭattunādu.

Dāmodaran Namputiri (1846-1896) of the house is credited with the authoriship of the Karuttapāra anuṣṭhāna which is supposed to deal with Smārta rites.[1] Rāman Comātiri (Somayāji) was his father and Sāvitri was his mother. Sometimes he refers to his family as Kṛṣṇopalanilaya as mentioned in the usage "dvijendragrāmattilpeṭṭa Kṛṣṇopalanilaya-samadhūti dāmodarākhyan". He belonged to the Āśvalāyansūtra of Ṛgvedic Brāhmins.

Rājarājavarmarājā[2] has quoted a portion from it in connection with the poses used in Tantra :

पुनः मुद्रां प्रदर्शयेत्। शिवे शूलमुद्रा विष्णुदुर्गयोः चक्रमुद्रा, हरीशे तद्द्वयं; मुद्रा हरीशे तद्द्वयं विघ्ने परशुमुद्रा सृणिमुद्रा च वा गुहे, शक्तिमुद्रा शास्तरि, इषुमुद्रा पुनर्बहिः।

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1. KSC. Vol. IV, p. 528.
2. KSSC. III, 477.

Anusṭhānasamuccaya of Nārāyaṇa

The *Anuṣṭhānasamuccaya*[1] is a work on Tantra in nine chapters (*paṭalas*) dealing with the installation and worship of the idols of Viṣṇu, Śiva, Śaṅkaranārāyaṇa, Durgā, Subrahmaṇya, Gaṇapati and Śāstā in temples according to the practices current in Kerala. The author is a Kerala Brahmin called Nārāyaṇa.

There are several manuscripts of the work in the manuscripts libraries of Kerala.[2] But the work remains unpublished.

The work begins as follows :

विष्णुशम्भुहरिशम्भुशुम्भजि-
च्छक्तिधृग्गणपशास्तृमूर्तिभि: ।
यज्वनामभिमतार्थदायिने
नन्दजाय परमात्मने नम: ।।
भुक्तिमुक्तिफलकाङ्क्षिभिर्जनै-
र्भक्तिपूरहृदयादृताङ्घ्रिणे ।
मुक्तिगेहनियतासिने नमो
भक्तलोकमनसेऽस्तु तेजसे ।।
सुसमावृतधीनेत्रमज्ञानपटलं महत् ।
कृपया य: कृषति तं वन्दे कृष्णाभिधं गुरुम् ।।
श्रीमातृदत्ततनयं करुणाम्बुराशिं
निष्यन्दिधर्ममधुरम्यमुखारविन्दम् ।
नारायणं नलिननाभपदारविन्द-
माध्वीमधुव्रतमहं शरणं व्रजामि ।।

1. See S. Venkaṭasubramania Iyer, Journal of the Travancore University Manuscripts Library, Vol. V, 2, 1949.
2. See manuscript Nos. C. 898, T. 851, L. 659 B. L. 660A; C. 1313, T. 975. The work consists of 8000 Granthas. Some refer to it as "Toḷuvānūranuṣṭhānam".

श्रीपार्वतीनन्दन एष कश्चि-
न्नारायणाख्यो द्विजबालकोऽत्र।
विष्ण्वादिदेवार्चनलोलचेता
लिखत्यशेषं वरणादिकर्म।।
यो वा रामायणाख्यं मधु मधुरमलं पाययन्नेव लोकान्
दारागारादिरागाद्यनुपशममहाव्याधिजातं विधूय।
स्वस्थानेवातनोति प्रविपुलकरुणावारिधिस्तस्य सोऽहं
सूनुर्नारायणस्य क्व न खलु न मनो गाहते तस्य शास्त्रे।।

इह खलु

"अरण्ये सन्ति पत्राणि नद्यां स्वादूदकानि च।
सन्ति हस्तौ च पादौ च कथं नाराध्यते हरिः।।"
"सर्वमन्यत् परित्यज्य शिवैकाहितमानसः।
शिवपूजाविधिं कुर्यात् यदीच्छेच्छ्रेय आत्मनः।।"

इत्यादिवचनश्रवणात् भगवत्समाराधनलक्षणाद्धर्माच्छ्रेयस्साधनं नान्यदिति निश्चित्य तस्य चलबिम्बे स्थिरबिम्बे च साध्यत्येऽपि प्रतिष्ठायां महत्तरादृष्टहेतुत्वश्रवणात् सा हि गुरुवरणादिकर्मसाध्येति प्रथमं तावत् गुरुवरणाद्यनुष्ठानं लिख्यते।।

It ends :

इति गुरुवरणाद्यं कर्मजातं समुक्तं
गुरुतरकरुणाब्धेर्नन्दसूनोः प्रसादात्।
तदिदमखिलमूर्तेस्तुष्टये तस्य भूयात्
परमपुरुष विष्णौ! सन्ततं त्वानतोऽस्मि।।
केरलीयद्विजकृतमनुष्ठानसमुच्चयम् ।
लिखितं सुब्बरामेण यतीन्द्रस्य नियोगतः।।

The following works are mentioned in it :

अनुष्ठानपद्धतिः	पक्रोडानुष्ठानम्
उपहारप्रकाशम्	पाशुपतम्
तन्त्रसमुच्चयम्	रत्नावली
तन्त्रसमुच्चयविमर्शिनी	विष्णुसंहिता
तन्त्रसमुच्चयविवरणम्	सपर्यासप्तकम्।
नारायणात्मकम्	स्कन्दसंहिता।

The first six paṭalas describe in all details the rites relating to the installation of the idol in the temple commencing from *guruvaraṇa*. The seventh paṭala describes the rites relating to the daily routine of the *pūjā*,

the eighth deals with the *prāyaścittakalaśas* or expiatory rites and the ninth gives the details of the rites relating to the *mahotsavas* or festivals.[1]

The subject matter is, thus, the same as that of the major part of the *Tantrasamuccaya* of Cennās Nārāyaṇan Nampūtiri, the standard text on the subject in Kerala, but it is dealt with in an elaborate and explanatory manner. The *Tantrasamuccaya* and its two commentaries, *Vivaraṇa* and *Vimarśinī* are frequently quoted and their views are often endorsed but sometimes the author gives his own views also; as for instance :

दुर्गायामाचमनीयं समुच्चये तद्व्याख्याद्वये अनुष्ठानेषु च न दृष्टम्।

... ... अत्र वरणादिकर्मणि दुर्गायां विष्णौ आचमनीयमेवाचमनीयमिति मे प्रतिभाति। किञ्च–

सद्रव्यकुम्भक्रममत्र क्लृप्तिः
स्याद्विष्णुभागाभिहिता कुमार्याः

इति सप्तदशद्रव्यविधावुक्तत्वाद्धरेराचमनीयमेव दुर्गाया आचमनीयमित्यत्र न सन्देहः।

The work is written in simple prose and to suit the convenience of the Tantrins who use it; sometimes the names of substances are given in Malayalam. This feature can be noticed in the Sanskrit commentaries of most of the works on Tantra produced in Kerala.

From the verses in the beginning of the work, we are able to know that the author Nārāyaṇa was the son of Pārvatī and Nārāyaṇa, who was a famous expounder of the *Rāmāyaṇa*, that he was the disciple of a Kṛṣṇa and that he was a devotee of Lord Kṛṣṇa and of the goddess of Muktisthala (*i.e.*, Mukkola in Malabar). The very first verse विष्णु-शम्भु etc., in which the author speaks of the seven deities whose worship he describes in the work, as the manifestations of Śrīkṛṣṇa, the Supreme Brahman, and the verses at the close of each paṭala in which he dedicates whatever he has written to Him, show his deep devotion to Kṛṣṇa. That the goddess of Mukkola was also his favourite deity is confirmed by the verse

मातरं मम मुकुन्दसोदरीं मुक्तिगेहनियतासिनीं शिवाम्।
नन्दजं च परदैवतं स्मरन् स्थापनाद्यमजितादिषु ब्रुवे।।

at the beginning of the fifth paṭala. According to tradition the author belonged to Thozhanoor near Mukkola. The references to Mukkola noticed above and the fact that the work is popularly known by an alternative name *Tolānūranuṣṭhānam* lend support to it. In the śloka श्रीमातृदत्ततनय etc., the author mentions with very great regard a great *bhāgavata* by name Nārāyaṇa, son

1. Descriptive Catalogue of Curator Office, Vol. VI, p. 2037.

of Mātṛdatta. The reference is obviously to Melputtūr Nārāyaṇa Bhaṭṭatiri, the famous author of *Nārāyaṇīyam* and other works, who lived between 1560 and 1666 AD. From the terms in which Bhaṭṭatiri is referred to' it is clear that he was living at the time when the *Anuṣṭhānasamuccaya* was written. So Nārāyaṇa, the author of the present work can be taken to be a contemporary, in all probability a younger contemporary, of Bhaṭṭatiri, and he can be placed in the 17th century of the Christian Era.

Pandit E.V. Raman Namputiri observes[1] that there is a tradition to the effect that the author of *Anuṣṭhānasamuccaya* was a disciple of the author of the commentary *Vivaraṇa* on *Tantrasamuccaya*, who is known to be a Kṛṣṇa, and that therefore, the Kṛṣṇa mentioned as the guru of Nārāyaṇa is likely to be identical with him. But these observations do not seem to be correct. Firstly, the *Vivaraṇa* does not mention the name of its author, and even if it is taken to be Kṛṣṇa, the guru of our author must have been a different person; for though the *Vivaraṇa* is referred to several times in our work, nowhere is it mentioned as the work of the author's guru. In one place our author observes that his guru taught him after a thorough examination of *Vivaraṇa* and several other works, thereby indicating that the author of the *Vivaraṇa* is different from him. Cf. :

अत्र इन्दुप्रकृतिसमर्पणे 'भूयो नैवेद्यसार' इत्यादिश्लोकार्धव्याख्याने विवरणे बहवो मन्त्राः बहून्यनुष्ठानानि भावनानि च सन्ति। तत् सर्वं विभज्य ज्ञातुं वक्तुं च महान् प्रयासः। तस्मात्तद्विवरणं च बहूनागमांश्च सपर्यासप्तकोपहारप्रकाशकादींश्च परक्रोडानुष्ठानादि च पुनः पुनरवलोक्य निश्चित्य परमकृपालुना गुरुणा यन्ममोपदिष्टं तदेवात्र मया लिखितमिति जनैरवगन्तव्यम्।

Secondly, there is a difference between the dates of the author of *Vivaraṇa* and the author of *Anuṣṭhānasamuccaya*, which makes the possibility of a *guru-śiṣya* relationship between them extremely remote. The author of *Vivaraṇa*, as he himself observes, was a pupil of the author of *Tantrasamuccaya*, and the later was born in 1423 AD., as can be seen from his own statement in that work, and so his pupil cannot be placed later than 1500 and similarly the pupil of the latter cannot be far removed from himself. This date will, therefore, contradict the date we have been able to assign to the author based on his reference to Melputtūr Nārāyaṇa Bhaṭṭatiri.

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1. KSC. II, p. 404

Tantraprāyaścitta of Nārāyaṇa

There is another work on Tantra by name *Tantraprāyaścitta*[1] dealing with expiatory rites in temples. It is in verse and begins as follows :

विष्णुरुद्रेशविष्वम्बाशक्तिधृग्विघ्नशास्तृभि: ।
विभूतिभिरजाद्यैश्च युतं नन्दात्मजं भजे ।।
भक्तिप्रपन्नचित्तानां भुक्तिमुक्तिप्रदायिनीम् ।
मुक्तिगेहासिनीमम्बां नक्तन्दिवमुपास्महे ।।
श्रीमातृदत्ततनयं साक्षान्नारायणं परम् ।
मातृदत्ताभिधानं च गुरुकारुण्यभाजनम् ।।
कृष्णाख्यश्चाज्ञताहेतुपापपूगविदारणम् ।
नमामि नमनीयाङ्घ्रीन् गुरूनेतानहर्निशम् ।।

These verses show that it is most likely that this work also is by the author of *Anuṣṭhānasamuccaya*. *Tantraprāyaścitta* is divided into 14 paricchedas. It was composed as directed by Kalpakancheri Tamprakkal.

From the verses it is known that the tutelary deity of the author is Kṛṣṇa. Further he was a devotee of goddess Durgā enshrined in the temple at Mukkola. His teacher Nārāyaṇa was the son of Mātṛdatta of Melputtur family to be identified with the author of the devotional hymn Nārāyaṇīya in praise of the deity of Guruvāyūr temple. The present work mostly deals with the expiatory ceremonies.

1. *Ibid.*

Kriyāleśasmṛti of Nīlakaṇṭha

A scholar named Nilakaṇṭhan Namputiri has composed a Tantra work called Kriyāleśasmṛti dealing with the rituals of the important deities. He has declared his aim as follows[1] :

विष्णुदुर्गाशिवस्कन्दविघ्नशास्तृहराच्युतान्।
नत्वा तान् पूजनादीनि लिख्यते शास्त्रलेशतः।।

The last part of the stanza justifies the limited scope of the treatise. The aim of the treatise is set forth in the following lines :

महद्ग्रन्थात् सुविस्तारधारणाक्षमचेतसाम्।
अज्ञानामुपकाराय ज्ञानिनां लाघवाय च।।
ज्ञातविस्मरणार्थाय लिख्यते लेशतः क्रिया।
क्रियालेशस्मृतिर्नाम सुसन्धिर्लिख्यते कृतिः।।
यन्यूनं यद्दुरुक्तं वा तद्विशोध्यात्र साधु वै।
सन्तस्संभावयन्त्वेनां सर्वानुग्रहबुद्धयः।।

The author states that his intention is to correct misleading acts, supply omissions and to be a ready reckoner as far as rituals are concerned. The work comes to an end with the following observation[2]—

क्रियालेशस्मृतिश्चैषा सर्वेषामुपकारिणी।
स्वल्पग्रन्था सुबोधा च सर्वानुष्ठानसूचनी।।
लिखिता नीलकण्ठेन सर्वानुग्रहबुद्धिना।
गुरोः प्रसादलवतो देवतानां प्रसादतः।।

Usually the term written (likhita) in a manuscript stands for the copyist who actually wrote it down from another source. But in the present instance it denotes the author himself. The treatment of the subject is clear and without ambiguity. The following statement deals with the subject matter :

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1. V. Rajarajavarma Raja, Keraliya Saṁskṛta Sāhitya Caritram, Vol. III, p. 519.
2. Descriptive Catalogue of Curator Office Library, Vol. VI, p. 2079.

बीजाङ्कुरादि कर्मात्र तीर्थस्नानावसानिकम्।
किञ्चित् किञ्चित् समुद्धृत्य लिख्यते शास्त्रसागरात्।।

यवमुल्गातिलव्रीहिमाषशिंब्युकुलत्थकान् ।
प्रियंगुसर्षपश्यामराजमाषाढकीयुताम् ।।

पालिकादिषु निक्षिप्य सिक्त्वाद्यस्य बलिं निशि।
पललं रजनीचूर्णं सलाजं दधि सक्तु च।।
भूतकूटमिति प्रोक्तं पूर्वं भूतस्य निर्हरेत्।।

The work consists of twelve Paṭalas and the above passages deal with the item called Aṅkurārarpaṇa-sowing of seeds to test the fertility of the land selected for building the temple. Another passage is as follows :[1]

बीजाङ्कुराणि शुद्धिश्च वेश्मनः स्थानबिम्बयोः।
निष्कृतिः स्नपनं पूजा बलिश्चोत्सव एव च।।
तीर्थयात्रेति कर्माणि लिखितानि समासतः।
विष्ण्वादीनां तु सप्तानां तत्तच्छास्त्रोदितानि वै।।

Expiations for pollutions to the idol as well as the temple, offerings to deities and festivals are treated here.

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1. Ullur S. Parameswara Iyer, Kerala-Sahityacaritram, Vol. II, p. 316, (Trivandrum, 1962, II, edn.)

Kriyāsaṅgraha of Śaṅkara

Śaṅkaran Bhaṭṭatiri of Kuḻikkāṭṭu house to which the rights of Tantra rituals pertaining to the famous Śrivallabha (Viṣṇu) temple at Tiruvalla is assigned, has composed this useful treatise. He lived in the early half of the 17th century.[1]

The work consists of twenty paṭalas. The work begins as follows.

अहमाश्रये सकलसम्पदावहम्
परमेश्वरप्रणयिनीपदद्वयम्।
यदनुस्मृतिक्षपितपापसञ्चयाः
परमात्मभावमुपयान्ति योगिनः।।
प्रणिपत्य परां देवीं दुर्गां दुर्गतिह्यारिणीम्।
तन्त्रागमोदिता तस्या लिख्यते स्थापनक्रिया।।

In the nineteenth Paṭala of the work he has incorporated his name as follows :

आचार्यवरणपूर्वं
तीर्थाप्लवनान्तिमं क्रियाकाण्डम्।
विष्णोरभिहितमेतद्
गर्तारण्याख्य शङ्करेणैवम्।।

The term 'gartāraṇya' is the Sanskritisation of the Malayalam house-name Kuḻikkāṭu (literally pit and forest). The author, in addition to being a Tantrin was a poet of high order and he has composed a hymn called 'Parāstotra' on Durgā, his tutelary deity.

शिवा विना नैव शिवेन; नानया
शिवोऽपि; तौ द्वावपि नित्यसंगतौ।

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1. Vatakkumkur, KSSC. III, 489.
   S.V. Iyer, KSLB., p. 110.
   Ullur, KSC. II, 316-17.

इति स्मरन्त्यागमपारगा यत-
स्तदाश्रये केवलमम्ब! ते पदे।।

The stanza reminds one of the opening stanza of Kriyāsaṅgraha, quoted above.

He has to his credit other works like Anuṣṭhānakalāpasaṅgraha (Kalāpasaṅgraha), Vaiṣṇavānūṣthāna and Nāgabalikalpa. From the title the subject matter could be understood. The following bibliographical information is given by Dr. E. Eswaran Namputiri in his bibliographical work.[1]

1. Nāgabalikalpa, Tantra, Descriptive Catalogue of the Curtor Office Library, Trivandrum. Ms. No. 868B.
2. Vaiṣṇavānuṣṭhānakalāpasaṅgraha, Descriptive Catalogue (mentioned above), Ms.No. 1044.
3. Kriyāsaṅgraha, Tantra, Descriptive Catalogue (mentioned above), Ms. No. 933, 934.

It is only natural for a family to contribute works pertaining to Tantra since it was enjoying the hereditary rites to perform ritualistic functions of the famous Śrīvallabha temple of Tiruvalla. There were several generations of scholars in the family who not only wrote independent treatises but also wrote standard commentaries in the vernacular on erudite Tantric texts.

The works mostly of the nature of guides of Tantrins remain unpublished.

1. Sanskrit Literature of Kerala, Trivandrum, 1977.

Kriyāsāra of Ravi

The Kriyāsāra of Ravi of unknown date is an elaborate treatise having sixty nine Paṭalas dealing with a variety of topics on Tantra. Ravi was the son of Subrahmaṇya of Navaśreṇī (Putuśśeri) house. The following stanzas give an idea of the scope of the work.[1]

गणेशानं नमस्कृत्य शिवं नारायणं प्रभुम्।
क्रियासारं प्रवक्ष्यामि समासाद्य समासतः।।
सर्वशास्त्रेषु निर्दिष्टं सर्वं सङ्गृह्य लक्षणम्।
विशेषतस्तु यज्ञेऽपि प्रोक्तं वक्ष्ये समासतः।।
एकस्मिन्नागमे नोक्ताः प्रायशस्सकलाः क्रियाः।
तस्मात् संक्षेपतो वक्ष्ये साधकानां हिताय वै।।
या या क्रियागमेषूक्ताः स्थापनार्थं मनीषिभिः।
तां तामादाय सन्धाय वक्ष्ये कर्म यथाक्रमम्।।

The work is a compendium taking materials from various early sources. Gods like Gaṇapati, Viṣṇu, and Śāstā are mentioned and their rituals prescribed. Installation, renovation, rituals, festivals etc., are described by the author.

The following colophons at the end of the respective Paṭalas indicate the subject matter dealt with.

1. Iti kriyāsāre daśamaḥ paṭalaḥ;
   Śaivam samāptam.
2. Iti kriyāsāre viṁśatiḥ paṭalaḥ;
   Vaiṣṇavam samāptam.
3. Iti kriyāsāre aṣṭāviṁśatiḥ paṭalaḥ;
   Śaṅkaranārāyaṇam samāptam.

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1. The details are collected from the manuscript T. 520 of the Kerala Unviersity Manuscripts Library, Karyavaṭṭam, Trivandrum.

4. Iti kriyāsāre ṣaṭtriṃśaḥ paṭalaḥ;
   Daurgam samāṭam.
5. Iti kriyāsāre pañcāśat paṭalaḥ;
   Kaumāram samāptam.
6. Iti kriyāsāre pañcapañcāśat paṭalaḥ;
   Vināyakam samāptam.
7. Iti kriyāsāre dviṣaṣṭiḥ paṭalaḥ,
   Hariśāstāram samāptam.
8. Saptaṣaṣṭiḥ paṭalaḥ begins with the line—"mātṛṇām sthāpanam vakṣye" etc. The last sections ends at 69th Paṭala with the observation :—"evam saṃkṣepataḥ proktam mātṛṇām sthāpanam param."

The concluding statement of the work is as follows which occurs at the end of the sixty ninth Paṭala.

The treatment comes to an end with the following observation :

सम्यक् शास्त्रमधीत्य तत्र गदितं ज्ञात्वैव कार्या क्रिया
ये कुर्वन्ति ततोऽन्यथा परिभवं यान्त्येव ते कर्मणः।
सम्यक् तन्त्रमहोदधेः सुविशदं संकीर्णसर्वक्रिया-
सारं रत्नमिवोद्धृतं गुरुपदाम्भोजप्रसादान्मया।।

The author warns the priests that unless they train themselves in rituals very hard they are bound to fail. The work is only an epitome of the ocean of writings belonging to the field. This is followed by an invocaton :

तेनालं क्रियतां जनो विमलधीः सद्भिर्गुणैरन्वितः।
सन्तुष्टाः सततं भवन्तु सकलाः संप्रस्तुता देवताः।।
इति क्रियासारे एकोनसप्ततिः पटलः।।

At the end of the sixty-second Paṭala some manuscripts give the additional information that the work was written by Ravi.

इति संक्षेपतः प्रोक्तं स्थापनं पूजनं विभोः।
सर्वागमानुसारेण शोध्यमेतन्मनीषिभिः।।
रविणाज्ञतमेनायं क्रियासारः प्रभापतेः।
उक्तस्तज्ञैः सदा लक्ष्यो गुणज्ञैः साधुकारिभिः।।
नानागमाविरुद्धोक्तितात्पर्यार्थमजानता।
क्रियार्णवे निमग्नानां क्रियासारप्लवोह्ययम्।।

In these stanzas the author expresses his limitations. The name is given as Ravi and that his Kriyāsāra is conceived as a canoe to cross the ocean of

rituals which are complicated and full of contradictory statements of different Āgama texts.

The method of treatment is different from that of the other works. Here matters relating to each deity are taken up and in the space of ten Paṭalas at an average, items from Ācāryavaraṇa (choosing of the preceptor to Utsavavidhi—(details of festival) are narrated.

The twenty first section in Śaṅkara-Nārāyaṇa may be examined from these different points :

स्थापनं सम्यगाख्यातं शम्भुविष्ण्वोः पृथक् सुराः।
इदानीं सहितं वक्ष्ये एकत्वं गतयोस्तयोः।।

1. आचार्यवरणम्
   स पूर्वं गुरुमासाद्य वरयेन्मूर्तिपैः सह।
2. भूमिपरीक्षा, अङ्कुरार्पणविधिश्च।
   सोऽपि भूमिं परीक्ष्यादौ गृह्णीयात् शुभलक्षणाम्।।
   प्राकारान्तं प्रकल्प्यात्र भूतकूरबलिं हरेत्।
   बीजानि निवपेत्तत्र सिञ्चेद् वारिभिरञ्जसा।।
3. प्रासादनिर्माणविधिः,
   सर्वत्रोक्तेन मार्गेण गर्भाधनं प्रकल्पयेत्।
   प्रासादं लक्षणोपेतं शिल्पिभिः कारयेद् दृढम्।।
4. दीक्षाविधिः।
   दीक्षितस्त्राधिकारोऽस्मिन् वक्ष्ये दीक्षा समासतः।
   मूलशास्त्रानुसारेण साधकानां हिताय वै।।
5. मण्डपे बिम्बशायनम्।
   नमो हिरण्यमन्त्रेण शयने सन्निवेशयेत्।
6. जलाधिवासनम्
   अथाधिवासनं कुर्याद्गौरीपद्मापतेः क्रमात्।
   बिम्बं संशोध्य सन्दह्य प्लावयेदमृतेन तु
   कृत्वैवमधिवासं तु गीतनृत्तादिकारयेत्।
7. प्रतिष्ठाविधिः
   प्रतिष्ठामधुना वक्ष्ये शङ्कराच्युतयोरथ।
   प्रतिष्ठैवं समाख्याता शम्भुविष्ण्वोर्महात्मनोः।।
8. पूजाविधिः
   शिवनारायणस्याहं पूजां वक्ष्ये समासतः।

9. स्नपनविधिः
   स्नपनान्ते विभुं तेन यथावदभिषेचयेत्।
   इति सम्यक् समाख्यातं स्नापनं विष्णुरुद्रयोः।
10. वस्त्रवेष्टनम्
    साङ्गावरणसंयुक्तं वस्त्राभ्यां परिवेष्टयेत्।
11. उत्सवविधिः
    अथोत्सवविधिं वक्ष्ये गौरीपद्मापतेः क्रमात्।
    ध्वजान् संस्थापयेत् पश्चात् नन्द्याद्यैः कुमुदादिभिः।।
    दीपमालाश्च परितो यन्त्रदीपान् विशेषतः।
    उत्सवं विधिवत् कृत्वा यात्रापूर्वदिने निशि।।
    महाबलिप्रदानं च कृत्वा सम्प्रार्थयेत् प्रभुम्।
12. तीर्थस्नानविधिः
    तीर्थमानवाह्य मूलेन सर्वेणादाय तं पुनः।
    वेद्यां निवेश्य तं देवं पाद्यमाचमनं ददेत्।।
    अब्लिङ्गैः पञ्चभिः प्रोक्ष्य चूर्णैरुन्मृज्य सादरम्।
    कृत्वाघमर्षणं स्नायात् जनौघैः सहितो गुरुः।।
    वेद्यां निवेश्य विधिवत् पूजयित्वा यथाक्रमम्।
    यानमारोप्य तं देवं गच्छेद् द्रुततरं गृहम्।
    अर्वागस्तमयाद् देवं मूलबिम्बे नियोजयेत्।

In the above words the rituals connected with god Śankaranārāyaṇa are enumerated from beginning to end.

This is followed by the details regarding the installation of goddess Durgā. Here again every thing is narrated from the beginning upto the end. The following stanzas of the twenty-ninth Paṭala are worth noticing.

शिरसाहं नमस्कृत्य दुर्गां दुर्गतिहारिणीम्।
प्रतिष्ठां प्रकृतेर्वक्ष्ये धर्मकामार्थमोक्षदाम्।।
दुर्गायाः स्थापनं कर्तुं शक्तो यत्नं करोति यः।
स गुरुं प्राप्य विधिवत्तेन कर्माणि कारयेत्।।
सोऽपि भूमिं परीक्ष्याग्रे ज्ञात्वा लक्षणसंयुताम्।
प्रासादं कारयेत्तत्र शिल्पिभिः शास्त्रकोविदैः।।

In this way the whole procedure of making the idol, installation, holy bath etc., are narrated.

इति संक्षेपतः प्रोक्तं देव्या स्नपनमुत्तमम्।
एतत् कृत्वा यथान्यायं विष्णोः सायुज्यमाप्नुयात्।।
इति क्रियासारे षट्त्रिंशत् पटलः।। दौर्गं समाप्तम्।।

The 37th Paṭala begins as :

अहं वक्ष्ये समासेन गुहस्य स्थापनादिकम्।
शिरसा तं नमस्कृत्य देवं च गिरिजात्मजाम्।।

This is narrated as Śiva-Pārvati Samvāda. The author has only repeated what is already handed down by tradition. The god had narrated everthing to Pārvati :

भूशुद्धिमिष्टकाधानं गर्भस्य स्थापनं तथा।
बीजाङ्कुरं बिम्बशुद्धिमधिवासमतः परम्।।
स्थापनं स्नपनं तद्वदुत्सवं निष्कृतिं तथा।
जीर्णोद्धारमिदं सर्वं कथयामि समासतः।।
हरेण यत्क्रमादेतत् प्रोक्तं तेनैव वर्त्मना।
मन्त्रैरेव क्रियाः सर्वाः प्रायशः कथिता बुधैः।
तस्मात्तदधुना वक्ष्ये मन्त्रोद्धारं समासतः।।

The author mentions the twelve names of Subrahmaṇia as follows (to be used with a dative suffix while invoking blessings of the god).

वक्ष्ये द्वादशनामानि षण्मुखस्य महात्मनः।
स्कन्दो बाणो हेमचूड़ो भद्रसेनो भवस्तथा।।
भवपुत्रोऽन्नाद्यशीलः कुक्कुटध्वज एव च।।
मयूरवाहनगुहौ कुमारः सनदादिकः।
महासेनेन सहिता चतुर्थ्यन्ता नमोऽन्विताः।।

These are quoted from Tantrasamuccaya (XII-152-153)

The whole procedure from the selection of the preceptor, examination of the ground, laying of bricks, building of temple, idol etc., upto the last item of Tīrthasnāna are narrated as given by Śiva.

The author proceeds to narrate the renovation and allied subjects.

जीर्णोद्धारं प्रवक्ष्यामि स्कन्दस्य परमात्मनः।
प्रासादे शिथिले जीर्णे मृद्बिम्बे छिन्न एव वा।।

At the time of renovation the main idol is temporarily shifted to a small strine called Alpagṛha or bālālaya which is located near to the main shrine under repair.

ऐशान्यामभितः कुर्यात् प्राकारस्य तु बाह्यतः।
प्रासादमल्पं काष्ठैर्वा मृद्भिर्वा सुमनोरमम्।।

It the blemish of the original idol is minor it need not be replaced by a new one. On the other hand loss of a limb entails replacement with a metallic idol. If only a finger is broken it could be tied to the main idol. This kind of repairs is common to all deities.

दोषे लघुतरे बिम्बं नैव त्याज्यं कदाचन।
स गुरुर्यदि तत्त्याज्यं स इदानीं निगद्यते।।
बाहुछेदे करछेदे पादछेदे तथैव च।
तथैव स्फुटिते भिन्ने यस्मिन्नवयवे गते।।
वैदूष्यं जायते तस्य तत्ताज्यं प्रायशो भवेत्।।
अङ्गुल्यादिपरिछेदे बन्धनं शस्यते बुधैः।

If the divinity is present in a broken idol it need not be replaced. But it is better to put another idol before it made of metal for ritualistic bath etc. Paṭala 51 begins with the installation of lord Vināyaka.

विनायकं नमस्कृत्य सर्वविघ्ननिवारणम्।
प्रतिष्ठां तस्य संक्षेपाद् वक्ष्ये शास्त्रानुसारतः।।

Paṭala 56 deals with the installation of Bhūtanātha or Śāstā.

स्थापनं भूतनाथस्य समासाद् वक्ष्यतेऽधुना।
सर्वसिद्धिकरं पुण्यं सर्वोपद्रवनाशनम्।
यः पूजयेन्नरो भक्त्या शास्तारं मनसापि वा।
कामाः सिध्यन्ति सर्वेऽस्य किं पुना रक्षणे नृणाम्।।
तस्मात्सर्वप्रयत्नेन शास्तारं नित्यमर्चयेत्।
स्थापनं तस्य यः कुर्याद् कारयेद् वा स यत्नतः।।
तस्य यद्वाञ्छितं सर्वं सिध्यतीह परत्र च।।

Kriyāsāra is specific about the location where the temple of Śāstā should be erected. The shrine shall be circular, square or rectangular as the case may be and the idol should be proportionate to the temple. The ideal one suggested is of the Navatāla type. Elongated and round structure resembling an egg also is approved.

ग्रामे वा नगरे वापि पुरे वा पत्तनेऽपि वा।
ग्रामदेवालये वापि आरामे वा मनोरमे।।
प्रासादं कारयेत्तत्र वृत्तं वा चतुरस्रकम्।
चतुरश्रायतं वापि वृत्तायतमथापि वा।
प्रासादस्यानुरूपेण प्रतिमां कारयेत् पुनः।।
नवतालप्रमाणेन सर्वावयवसुन्दरम्।
एवमापाद्य सकलं प्रतिष्ठां तत आरभेत्।।

The idol of Śāstā could be simply representing the god alone or along with Prabhā (goddess Durgā) and Satyaka (the son of Śāstā).

प्रभासत्यकसंयुक्तमथ शास्तारमेव वा।
लिङ्गानि लक्षणोपेतान्यथवैकं समाहरेत्।।

Īśānaśivagurudeva prescribes as follows :

प्रभां च नवतालेन दिव्यरूपामलङ्कृताम्।
उपविष्टां दक्षिणेन लम्बमानाङ्घ्रिपङ्कजाम्।।
नीलोत्पलकरां शास्तुर्वामभागावलम्बिनीम्।
अष्टवर्षार्भकप्रख्यं सत्यकं चाष्टतालतः।।
शास्तुर्दक्षिणपार्श्वस्थं दिव्याकारमलङ्कृतम्।
एवं बेराणि सम्पाद्य प्रतिष्ठामथ कारयेत्।।

The measurement of Śāstā is already stated as :

कनिष्ठदशतालेन शास्तुर्बेरं तु कारयेत्।।

Thus the section entitled Bhūtanāthapratiṣṭhādhikāra of Īśānaśivagurudevapaddhati ordains the idol of Śāstā as kaniṣṭhadaśatāla, goddess Prabhā having the measurement of navatāla and śatyaka with aṣṭatāla and he is to look like an eight year old boy. The author of Kriyāsāra mentions the measurement of Śāstā as navatāla only and remains silent about the details of other idols of Prabhā and Satyaka.

The synonyms of Śāsta given by Īśānadeva is repeated or quoted as such by later writers like the author of Tantrasamuccaya and Kriyāsāra.

Īśānadeva gives 28 synonyms while his followers prescribe only twentysix. The stanzas are the same (as can be seen from Īśānaśivagurudevapaddhati (Uttarārdha, 58th Paṭala, stanzas 10 to 14).

Kriyāsāra, in Paṭala 61 states that the festival of Śāstā could have a duration of seven, nine or five days as desired by the sponsors.

उत्सवं विधिवद् वक्ष्ये शास्तुः सर्वार्थसिद्धिदम्।
सप्ताहं वा नवाहं वा पञ्चाहं वा स्वशक्तितः।।

The festival is to culminate with the usual Tīrthasnāna and the idol is to be plunged into the holy water in which the devotees also take a plunge.

The author of Kriyāsāra gives some stanzas for meditation and these are not met with in any other source. The statement is suggestive of his own authorship.

पार्श्वस्थापत्यदारं वरविटपितलन्यस्तसिंहासनस्थं
श्यामं कालाम्बरं च श्रितकरयुगलादर्शचिन्तामणिं च।
शस्त्री निस्त्रिंशबाणासनविशिखधृतं रक्तमाल्यानुलेपं
वन्दे शास्तारमीड्यं घनुकुटिलबृहत्कुन्तलोदग्रमौलिम्।।
आकृत्या कूर्मवेषं जितफणिसुभरं वर्णतः साभ्यमभ्रं
बिम्बोकेनाङ्गुलीनामभिनवललितावल्लरीरर्धचन्द्रम्।
कान्त्या प्रोद्यन्नखानामरिदरकमलैरङ्कितं त्वां मुकुन्दं
शास्तुः पादारविन्दे विहरतु सततं चित्तभृङ्गो ममायम्।।

अंसासक्तसुवर्णकर्णिकमुरो विस्तीर्णहारोज्ज्वलं
शृङ्गारोचितवेषविभ्रमसखं श्यामांशुकं श्यामलम्।
रक्तालेपनमाल्यदामदयितं नीलोल्लसत्कुन्तलं
वन्दे बाणशरासनोद्यतकरं वीरेशमार्यं सदा।।
रक्तां रक्तोज्ज्वलाकल्पां सुरूपां कान्तयौवनाम्।
धृतवीणां प्रभामन्ते देवीं कमलोलचनाम्।।
तमालश्यामलं भद्रं विनाकल्पेन सुन्दरम्।
अधिज्यकार्मुकं वन्दे सत्यकं व्यक्तयौवनम्।।

These stanzas occur at the end of the 62nd Paṭala. The first three stanzas describe Śāstā while the fourth and fifth deal with Prabhā and Satyaka.

Now the author deals with the installation and worhsip of Kṛṣṇa in the form of Govinda—the protector of the cow. The shrine may be located in a cowpen and there shall be the image of Kṛṣṇa (Kṛṣṇaputtalikā = literally a doli) with two hands holding a staff and conch respectively. On the head there shall be the tail of peacock entwining the hair in addition to usual ornaments befitting a boy. The relevant lines are as follows :

गोशालाया विधिं वक्ष्ये संक्षेपेण यथाविधि।
तन्मध्ये भवनं कुर्यात् सर्वत्र समलङ्कृतम्।।
कृष्णपुत्तलिकायुक्तं किङ्किणीजालमण्डितम्।
तद्वारयुक्त्या प्रतिमां बालभावसमन्विताम्।।
द्विभुजां दक्षिणे पाणौ वक्रां यष्टिं प्रकल्पयेत्।
वामं तु कटिमालम्ब्य सशङ्खं कल्पयेद् भुजम्।।
शिखिपिञ्छसमायुक्तबद्धकेशां मनोरमाम्।
कुण्डलं मकराख्यं च कर्णमुद्रां च कर्णयोः।
कल्पयेद् रत्नसंयुक्तकर्णाभरणसंयुताम्।

The measurements of the door are also given according to the various castes who erect the shrine. Therefore all the rituals are mentioned upto the final Tīrthasnāna at the culmination of the festival. In the temple the presence of Vasudeva, Pradyumna, Balabhadra, Aniruddha, Rukminī, Satyabhāmā, Jāmbavatī, Vināyaka, Sudāmā and others are invoked in various places, though there are no separate idols installed for them.

Paṭala 67 deals with the installation of divine mothers. The deities are Brahmāṇī, Māhesvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī and Cāmuṇḍī, whose mantras are given in 68th Paṭala. Gaṇanātha and Vīrabhadra are also installed along with the mothers to afford protection.

The book comes to a close with the stanza—"Samyak śāstramadhitya" etc., quoted earlier (p. 336).

The authority of the treatise is beyond question since Nīlakaṇṭha-Somayāji of Kelallūr has cited from this in his book Tantrasaṁgraha.[1] The work under reference consists of eight chapters dealing with all the major astronomical calculations based on Dṛggaṇita system. The date of the composition of Tantrasaṅgraha is given as 1501 A.D.[2]

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1. Ullur, S. Parameswara Iyer, KSC. I, p. 174.
2. Tantrasaṅgraha (with com. Laghuvṛtti of Śankara variyar of Tṛkkuṭaveli), Published as No. 188, in the Trivandram Sanskrit Series in the year 1958.

Kriyāsāravyākhyā of Nārāyaṇa

Nārāyaṇan Namputiri of Vyāghragrāma (Puliyūr) has composed this useful commentary on the Kriyāsāra of Ravi. There are several manuscripts available though most of them are damaged. The commentary begins with the following invocation.[1]

गुरूरनुदयारिघ्नान् विघ्नाधीशं गिरं तथा।
प्रणम्य व्याक्रिया भाष्या क्रियासारस्य रच्यते।।
गणेशानं नमस्कृत्य शिवं नारायणं प्रभुम्।
क्रियासारं प्रवक्ष्यामि समासाच्च समासतः।।

अथ कश्चिद्विपश्चिदग्रेसरः तन्त्राचार्यस्तन्त्रिणां तत्रागमार्थे–क्रियासारमिति यथार्थाह्वयं ग्रन्थं चिकीर्षुः इष्टदेवतावन्दनपूर्वकं चिकीर्षितं प्रतिजानीते।

Colophon. इति व्याघ्रग्रामालयेन नारायणेन कृतायां क्रियासारव्याख्यायां दशमः पटलः।

The commentary lucidly delineates the principles under lying the dedication of temples of different deities like Gaṇapati, Viṣṇu etc. There are several manuscripts of the work available.[2] Another commentary styled Saṁkṣepamālikā attributed to Kubera and extending to 400 granthas is also available and it seems that the epitome is complete in itself.[3]

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1. Ms. No. 1094 of the Descriptive Catalogue of the Palace Library, Trivandrum.
2. Kerala University Manuscripts Library, No. 12758A; C. 721; C. 2413; C. 2543; Trn. 364-366.
3. No. 5844 B. of the above Library.

Tantrasārasaṅgraha of Nārāyaṇa

Tantrasārasaṅgraha also called Nārāyaṇīya after the name of the author Nārāyaṇa is generally referred to as Viṣanārāyaṇīya to distinguish it from the famous stotra of Melputtūr Nārāyaṇabhaṭṭa. It contains a total of 2100 verses and is divided into 32 Paṭalas with the subdivision as first part and second part. The first ten Paṭalas deal with the poison cure by mantric means are most widely studied. It was first published by M. Duraiswami Ayyangar from Madras with an anonymous commentary.[1] It also contains a second commentary intermixed with Malayalam here and there.

Recently Dr. N.V.P. Unithiri has published the text with a hitherto unpublished commentary called Mantravimarśinī (in two parts).[2] In a footnote he has observed as follows regarding the discovery of this rare commentary : "This was discovered during the MSS survey in North Kerala conducted by Dr. A.N. Aklujkar of the British Columbia University, Canada in collaboration with him in 1983 : The original manuscripts belonged to A.P. Madhavan Patteri, Alampadi, in Kasaragod district of Kerala."

The author Nārāyaṇa belonged to Śivapura on the banks of the river Nilā in Kerala. The subject matter of his treatise may be noted as : First ten chapters deal with Viṣavaidya or toxicology; next four chapters describe Grahapīḍas and their remdies ... chapters 17 and 18 treat of Kṣudradhvamsa or black magic followed by a chapter with the subject of Vinoda and Narma. The remaining 13 chapters are denoted for Kāmika Karmas. Based on a reference in the work some call it by the name Ṣaṭkārmikatantra (see stanza 3). A detailed table of contents is given here to indicate the scope of the work.

तन्त्रसारसङ्ग्रहः प्रथमो भागः

प्रथमः पटलः - ग्रन्थविषयस्यावतरणिका निर्वचनं च...

1. Madras Government Oriental Series No. 15, 1950.
2. N.V.P. Unithiri, Tantrasārasaṅgraha with Mantravimarśini of Vāsudeva, Calicut Universtiy Sanskrit Series No. 15 and 17, Calicut, 2002.

कर्मविशेषेष्वासनविशेषाः
ईशानशिवगुरुमतानुसारेण ...
स्वरशक्तयः वर्णशक्तयश्च ...
मातृकायजनक्रमः ...

द्वितीयः पटलः – नागोत्पत्तिवर्णनादिकम् ...
दग्धयागविवरणम् ...
विषवेगलक्षणं चिकित्सा च ...

तृतीयः पटलः – विविधविषाणि तत्प्रतीकाराश्च ...
विषगतसप्तविभागाः ...
विपत्तिपञ्चाक्षरमन्त्रपूजाविधिः ...
तार्क्ष्यकरकल्पनाप्रकारः ...
वाणीनिस्सरणप्रकारः ...
कलादेवीनामानि ...

चतुर्थः पटलः – रुद्रपटलः विषघ्नरुद्रमन्त्रादयश्च ...
नीलकण्ठीयमन्त्रमुन्यादिविवरणम् ...

पञ्चमः पटलः – विविधाः सर्पाः तद्विषपरिहारादयश्च ...

षष्ठः पटलः – दर्वीकराद्यहिविषाणि तत्परिहारादयश्च ...
षड्विंशद्भेदभिन्नभोगिनाम् ...
असाधारणलक्षणचिकित्सिते ...

सप्तमः पटलः – घोणसादिमण्डलिनः तद्विषशमनं च ...

अष्टमः पटलः – राजिलादिनागाः तद्विषपरिहारादयश्च ...
राजिलविषवेगे विशेषप्रदर्शनम् ...

नवमः पटलः – मूषिकभेदाः तद्विषपरिहारादयश्च ...

दशमः पटलः – लूतादिकीटविषाणि तच्चिकित्सा च ...

एकादशः पटलः – बालग्रहदोषाः तदुपशमोपायाश्च ...

द्वादशः पटलः – उन्मादादिनिदानानि ...

त्रयोदशः पटलः – ग्रहध्वंसोपायाः ...
शूलिनीतरमन्त्रविवरणम् ...

चतुर्दशः पटलः – उन्मादध्वंसोपायाः ...

पञ्चदशः पटलः – आमयानां ध्वंसोपायाः ...
सानुजापज्वरशम्भुयजनविवरणम् ...

षोडशः पटलः – विविधव्याधीनाम् औषधविवरणम् ...

सप्तदशः पटलः – क्षुद्रकर्मविवरणम् ...

अष्टादशः पटलः – क्षुद्रध्वंसोपायाः ...
चक्रहोमकल्पः ...
कपालहोमविवरणम् ...

एकोनविंशः पटलः – नर्मप्रयोगाः ...

विंशः पटलः – विष्णुपटलः ...
मदनयजनविवरणम् ...
महावराहमन्त्रविधानकथनम् ...
भूमन्त्रविधानकथनम् ...

एकविंशः पटलः – श्रीदेवीपटलः ...
नवशक्तियुतश्रीमन्त्रविधानविवरणम् ...
श्रीसूक्तजपक्रमविवरणम् ...
श्रीमत्कमलवासिनीपूजाविवरणम् ...

द्वाविंशः पटलः दुर्गापटलः ...
नवशक्तियुतसिंहमन्त्रविधानविवरणम् ...
प्रपञ्चसारानुसारेण शूलिनिदुर्गायजनविवरणम् ...
प्रपञ्चसारानुसारेण त्रिपुटायजनविवरणम् ...
बुद्धमतानुसारेण पूजाविधानम् ...
यक्षिणीपूजादिकविवरणम् ...
श्रीमत्त्वरितापूजादिविवरणम् ...
तन्त्रसारसङ्ग्रहः द्वितीयो भागः ...

त्रयोविंशः पटलः – शिवपटलः ...

चतुर्विंशः पटलः – स्कन्दादिपटलः ...
पीठमन्त्रविवरणम् ...
स्कान्दपूजाविवरणम् ...
शास्तृपूजाविवरणम् ...
क्षेत्रपालयजनकथनम् ...
चण्डदेवपूजाविवरणम् ...
गणपतिहोमविधानम् ...

पञ्चविंशः पटलः – मार्ताण्डभैरवादिपटलः ...
मार्ताण्डपीठमन्त्रविवरणम्
सौरमन्त्रयजनक्रियाविवरणम् ...
नवशक्तियुतकृशानुयजनविधिः ...

		न्यासमन्त्रविवरणम् ...
		दशाक्षरीविद्यामन्त्रविवरणम् ...
		त्रिपुराविद्यामन्त्रसूचनम् ...
षड्विंशः पटलः	–	मृत्युञ्जयादिपटलः ...
		मृत्युञ्जयमन्त्रविवरणम् ...
		वैश्रवणमन्त्रविवरणम् ...
		वामनमन्त्रध्यानम् ...
सप्तविंशः पटलः	–	शक्त्यादिपटलः ...
		शिवशक्त्यभिन्नत्वसमर्थनम् ...
		मातङ्गीमन्त्रविधानम् ...
		लवणमन्त्रपञ्चकप्रपञ्चनम् ...
अष्टाविंशः पटलः	–	वश्यादिक्रियाः ...
		केषाञ्चन उत्तमयोगानां विवरणम् ...
एकोनत्रिंशः पटलः	–	स्त्रीपटलः ...
त्रिंशः पटलः	–	गवादिपटलः पश्वामयादयश्च ...
एकत्रिंशः पटलः		युद्धादिपटलः ...
द्वात्रिंशः पटलः	–	हरिहरपूजादिपटलः ...
		हरिमन्त्रानुष्ठानक्रमविवरणम् ...
		हरमन्त्रानुष्ठानक्रमविवरणम् ...

In the third stanza of the text, there is the statement :

विषग्रहामयध्वंसाः क्षुद्रं नर्म च कामिकम्।
इति षट्कर्मिकं तन्त्रमेतत् सिद्धिद्वयास्पदम्।।

Thus he has promised to deal with six items in the treatise. In the last Paṭala he has admitted that he could not narrate all the six items.

तन्त्रज्ञानभुवा मदेन कविताग‌र्वेण वा भूयसा
कीर्तिख्यापनकांक्षयाऽथ वचसां शश्वत्प्रवृत्या च न।
षट्कर्माण्यखिलानि नैव कथितान्येकत्र तत्संग्रहात्
तुष्टिः स्याद्विदुषामिति स्फुटधिया तन्त्रं मयैतत्कृतम्।।
क्ष्वेलाग्नेरम्बुवर्षो ग्रहणजतिमिरस्यांशुमान् व्याधिनाम्नां
दुष्टानां भूमिपालः पुनरभिचरणग्राहसंघस्य सिन्धुः।
नर्मालेख्यस्य भित्तिः पवनपथतलं काम्यनक्षत्रराशे-
र्भूयात्रस्तन्त्रमेतज्जगति चिरतरं प्राभृतं देशिकानाम्।।
ग्रामो यस्य शिवास्पदं शिवपुरं श्लाघ्यो निलातीरजो
नाथो मुण्डमुखालयस्य जनको नारायणो वेदवित्।

यस्योमा जननी पतिप्रियगुणा यस्यापि गौरी स्वसा
तत्तुल्यः परमश्वेरः शिवपरो यस्याभवन्मातुलः।।
नानाजातिक्रियाढ्यान् जगति बहुविधान् मन्त्रवादाननेका-
नालोक्यालोच्य कर्माण्यभिमतमखिलं सारमादाय तेभ्यः।
तेन श्लोकैः सहस्रद्वितयपरिमितैस्तन्त्रमेतत्प्रणीतं
निष्पैशुन्येन तन्त्रेष्वनिशमनिमिषाक्षेण नारायणेन।।
एतस्मिन् मन्त्रवादे भुवनहितकरे सर्वमन्त्रार्थकोशे
नाम्ना नारायणीये प्रचुरपरिचयः श्रद्दधानः पुमान् यः।
संप्राप्ताशेषकामः स भुवि चिरतरं कामचारी चरित्वा
दिव्यानिष्टांश्च भोगाननिमिषपतिवत् प्राप्नुयाद्दिव्यदेहः।।

These verses contain personal details like the name of his father as Nārāyaṇa, that of his uncle as Parameswara, of his mother as Umā and of sister as Gaurī. The village is Śivapura on the banks of the river Nilā. He got proficiency in Tantra and made this compendium consisting of Two thousand stanzas. The work also is known as Nārāyaṇiya by virtue of its being the composition of Nārāyaṇa. The commentator who composed the Mantravimarśinī refers to the author as Śrīmannārāyaṇabhaṭṭācārya, giving him due respect.

It is evident that Nārāyaṇa is indebted to Īśānaśivagurudeva for his treatment of the various subjects. One may compare the opening verses of Tantrasārasaṅgraha with those of Īśānaśiva.

श्रीवल्लभं महादेवं विहगानामपि प्रभुम्।
प्रणम्य शिरसा वन्दे गुरून् लोकोपकारिणाः।। 1।।
यावत्सामर्थ्यमस्माभिः सर्वलोकहितैषिभिः।
शिखायोगादितन्त्रेभ्यः क्रियते सारसङ्ग्रहः।। 2।।
विषग्रहामयध्वंसाः क्षुद्रं कर्म च कामिकम्।
इति षट्कर्मिकं तन्त्रमेतत्सिद्धिद्वयास्पदम् ।। 3।।
मन्त्रध्यानौषधकथामुद्रेज्यायन्त्रमुष्टयः ।
वक्ष्यन्ते बहुधाऽन्ये च प्रयोगा दृष्टशक्तयः।। 4।।

The following stanzas of Īśānaśivagurudeva are to the point.

विषग्रहामयादीनां प्रशमोपायदर्शिनीम्।
मन्त्रबिम्बौषधिध्यानैर्विद्यां सञ्जीविनीमिव ।। 7।।
असुहृन्निग्रहोच्चाटविद्वेषस्तम्भमोहनैः ।
उत्सादमारणोपायैर्दण्डनीतिमिवापराम् ।।8।।
पूतनानरकारिष्टदमनादौ विचक्षणाम्।
सत्यभामासमाश्लिष्टां यथा मूर्तिं मुरद्विषः।। 9।।

मनुभिर्बहुभिर्युक्तां देवतैश्चापि तत्समम्।
कृतत्रेतादिकल्पैश्च शरदं ब्रह्मणो यथा ॥ 10 ॥
निजसङ्केतमार्गज्ञैरधिगम्यां पृथग्विधैः।
यन्त्रैर्दूरीकृतानर्थां दुर्गभूमिमिवापराम् ॥ 11 ॥

The indebtedness of the author to early writers in the field is clear from the contents. Thus in the very first paṭala the enumeration of svaraśakti according to Iśānaśivaguru; in the fourth Paṭala he refers to Nīlakaṇṭhāyamantra; in the twenty second paṭala the enumeration of Śūlinidurgayajana and Tripuṭāyajana according to Prapañcasāra and worship according to Buddhamata; and other references may be comprehensive and authoritative by borrowing from early scholars.

Tantrasārasaṅgrahavyākhyā–Mantravimarśinī of Vāsudeva

At the end of all the 32 Paṭalas, the commentator has noted that it is a work of Vāsudeva. For instance see the first and thirty second Paṭalas :

इति मन्त्रविमर्शिन्यां श्रीमन्नारायणीयके।
वासुदेवपरामृष्टं प्रथमं पटलं गतम्।।
एवं मन्त्रविमर्शिन्यां श्रीमन्नारायणीयके।
वासुदेवपरामृष्टं द्वात्रिंशत्पटलं गतम्।।

Nārāyaṇa is the author of Tantrasārasaṅgraha and Vāsudeva is the author of Mantravimarśinī commentary on it.

The author-Svarṇagrāma Vāsudeva

Vāsudeva gives the following information at the end of the his Mantravimarśinī commentary where his name as well as the name of the commentary are mentioned. After saluting deities he states :–

वादिरवारण(विमारण)क्षमप्रौढशासनमवाप्तशासनम्।
हस्तिभूतविमतार्तिदं हरिं देवराजगिरिनाथमाश्रये।।
यत्प्रसादभरतो भुवं विभुर्मन्त्रवादपदवीषु भूरिषु।
तज्जगत्त्रयविचित्रमण्डनं विष्णुनाथमहमादराद् भजे।।
(ग्रन्थ)ग्रन्थिविभेदने पटुतरा मन्त्रावलीदीपिनी
पूजाभेदविमर्शिनी परमसत्तत्त्वैकविष्फारिणी।
नानावृत्तविचित्रिताखिलतनुः सत्तन्त्रसंवादिनी
स्थेयान्मन्त्रविमर्शिनी भुवि सतां सन्तोषसन्दायिनी।।
पूर्वैर्व्याकर्तृभिर्यच्च व्याकृतं यन्मयापि च।
तत्रान्तरं सुकृतिनः पश्यन्तु मतिशालिनः।।
विमर्शिनीत्रयादिभ्यः पुण्यं यत्समुपार्जितम्।
निवेदयामि तत्सर्वं शिवाय परमात्मने।।

नारायणाभ्यर्थनतो वासुदेवविपश्चिता।
कृता कृतिरिति श्रीमत्स्वर्णग्रामाधिपेन सा।।

Vāsudeva mentioned in the last verse quoted above is the father of Nārāyaṇa who composed the Tantra work Saubhāgyamañjarī. He has also commented upon the Prayogasāra of Govinda. Devarāja is a scholar and ascetic "Mantravimarśinī" explains the passages of the text; gives full details of various mantra-s with their enunciations; and offer elaborate discussions on the procedures of the wroship of different deities. It is notable that on several occasions the commentary runs in verse. A good variety of metres is employed by the commentator. He substantiates his views quoting from various authentic works. On account of these remarkable features, we may endorse his claim that though there were previous commentaries on *TSS*, *MV* cannot be considered as superfluous.

The commentary gives almost all the mantra-s in the text in metrical form, probably for the purpose of easy memorisation. Mantra-s that are just mentioned but not explained in the text are discussed in detail with all its ancillaries, deities, Cchandas and the like in Mantra Vimarśinī.

Vāsudeva does not give the conventional details when the comments on the chapter dealing with Kṣudra or black magic, etc., "observes the editor."[1]

1. N.V.P Unithiri, University of Calicut, Calicut, 2002 (in two parts)

Prayogasāravyākhyā-Sarvāṅgasundarī

This Svarṇagrāma Vāsudeva is identical with the author the commentary, *Sarvāṅgasundarī*, on Govindācārya's *Prayogasāra*. This is evident from the following passages from the *Sarvāṅgasundarī* :

एवमत्र मया सृष्टिविवेकोऽकारि सादरम्।
श्रीदेवपालशैलश्रीपादाब्जाङ्कितमौलिना ।।

इति श्रीमत्परमहंसपरिव्राजकाचार्यकवितार्किकचक्रवर्ति श्रीमद्देवराजगिरिपूज्यपादशिष्यस्य श्रीवासुदेवविदुषः कृतौ प्रयोगसारव्याख्यायां सर्वाङ्गसुन्दर्यां प्रथमः पटलः ।।[1]

प्रयोगसारव्याख्याभूत् कृता सर्वाङ्गसुन्दरी।
स्वर्णग्रामाधिपेनेयं वासुदेवविपश्चिता।।

Some scholars have identified Svarṇagrāma with the famous Svarṇattu Mana in Kunnattunāḍu Taluk in Ernakulam district in Kerala.

Saubhāgyamañjarī

There is a work on Tantra called Saubhāgyamañjarī ascribed to a scholar named Nārāyaṇa manuscript of the work is available in Madras Government Oriental Manuscripts Library. This Nārāyaṇa is the son of Vāsudeva who composed the Mantravimarśinī.

सुमनोज्ञरसोद्भूतरसनिष्यन्दसुन्दरा ।
मञ्जरीव मुदे भूयात् मतां सौभाग्यमञ्जरी।।

Nārāyaṇa belongs to Hema (Svarṇa)grāma and that he is the son of Vāsudeva, grand disciple of Devarājagiri and disciple of Viṣṇu is clear from the following passages in *Saubhāgyamañjarī* :

हेमग्रामाधिपतिना भृगुवंशभुवा कृता।
नारायणेन कृतिना श्रीमत्सौभाग्यमञ्जरी।।

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1. KSSC. II, 595 States :
पूज्याधिकोक्तप्रवरेण रत्नात् गोविन्दनाम्ना रचितो हितोऽयम्।
स्थेयानिसंख्यानिमवाप्य लोके प्रयोगसारं तदनुग्रहेण।।

The following reference also shows that this Nārāyaṇa is the son of Vāsudeva. The word Hemagrāma stands for Suvarṇagrāma.

श्रीविष्णुवासुदेवाख्यावाचार्यपितरौ च मे।
नानाविद्याधुनीवारिपारावारौ सदा भजे।।

इति श्रीमत्परमहंसपरिव्राजकाचार्यकवितार्किकचक्रवर्तिश्रीदेवराज गिरिपूज्यपादप्रशिष्यस्य श्रीविष्णुवासुदेवनाथ(शिष्य)पुत्रस्य श्रीनारायणनाथस्य कृतौ श्रीसौभाग्यमञ्जर्यां प्रथम उन्मेषः।।

It may also be noted that this Nārāyaṇa is the one referred to in the Mantravimarśinī stanza :

नारायणाभ्यर्थनतो वासुदेवविपश्चिता।
कृता कृतिरिति श्रीमत्स्वर्णग्रामाधिपेन सा।।

The stanza means that Vāsudeva composed the Mantravimarśinī commentary at the request of his son Nārāyaṇa. Vāsudeva, the father was a disciple of Devarājagiri, an ascetic of the highest order besides being an emperor in the realm of Nyāya philosophy as is known from the following statement.

इति श्रीमत्परमहंसपरिव्राजकाचार्यकवितार्किकचक्रवर्ति श्रीदवराजगिरिपूज्यपादशिष्यस्य श्रीवासुदेवविदुषः श्रीमन्नारायणीव्याख्या श्रीमन्त्रविमर्शिनी परिपूर्णा।

Cakrahomakalpa

There is a significant passage in the Mantravimarśinī which suggests that Vāsudeva has composed a work called Cakrahomakalpa.[1]

पीतं चक्रघटमित्यादि अन्धसा बलिमित्यस्यार्थः चक्रहोमकल्पे मयैवाभिहितः सोऽत्राभिलिख्यते—(pp. 224-29)

The work begins as follows :

श्रीमच्चक्रहरिं नत्वा चक्रहोमं मयाधुना।
वक्ष्यते संग्रहाल्लोकहितायाभ्युदयावहम्।।

The work concludes with the following verse :

चक्रहोमविधिः प्रोक्तः सकलापत्रिवारणः।
सर्वसम्पत्तिदः साक्षात् भजतां सुरपादपः।।

As is clear from this passage, Vāsudeva has also written a work by name *Cakrahomakalpa*. The whole work seems to be quoted here. It deals with the procedure to be followed in the performance of the Cakrahoma and mantra-s to be recited therein. The work is exclusively in verse and contains more than fifty-eight verses in different metres.

Thus it may be concluded that, as far as our present knowledge goes, Svarṇagrāma Vāsudeva has written two original works, namely, *Saṃviddarśananirṇaya* and *Cakrahomakalpa*, and three commentarial works, namely, *Sarvāṅgasundarī* on *Prayogasāra*, *Mantravimarśinī* on *Tantrasārasaṅgraha* and *Vyāptivimarśinī* on *Śrīrahasya*. As the expression *Vimarśinītrayādi* indicates, he has to his credit at least one more 'Vimarśinī.' Of these, *Sarvāṅgasundarī* is available in the form of manuscripts in Trivandrum and Calicut. *MV* is now discovered which includes, perhaps, the whole text of *Cakrahomakalpa*. Some general idea of *Vyāptivimarśinī* and *Saṃviddarśananirṇaya* can be had from the quotations from them in *MV*. We have no idea about the third 'Vimarśinī' except the covert reference to it in a verse in Mantravimarśinī.

1. See Mantravimarśinī, *op. cit.*

From this it can be seen that Vāsudeva has written a commentary by name *Śrīmadvyāptivimarśinī* on *Śrīrahasya* and another original work called *Samviddarśananirṇaya*. It may be assumed from the above passage that *Vyāptivimarśinī* is a commentarial work in prose, written in simple and lucid style. *Samviddarśananirṇaya*, as is evident from the quotation, is an original work composed in verse.

Tantrarājavyākhyā-Manoramā of Subhagānandanātha

Subhagānandanātha (c. 1650-1750) a Brahmin with the name Śrīkaṇṭheśa before he became a Sannyāsin at Kāśi has composed a commentary on Nityāṣoḍaśikārṇava which is popularly known as Tantrarāja and Kādimata. The commentary is called Manoramā. The commentary remains silent about its author and it extends only upto the 22 Paṭalas. The rest of the work consisting of 14 Paṭalas was composed by his disciple called Prakāśānanda.

Prakāśānanda has given the following information on his religious preceptor.[1]

केरलामृतसिन्धूत्थद्विजराजः श्रुतिप्रियः।
सुभगानन्दनाथाख्यः सर्वतन्त्रार्थतत्ववित्।।
पुरीं वाराणसी गच्छन् मुक्तसंगः स्वदेशजः।
दैवात् प्राप्तः त्रिसन्ध्याख्यः क्षेत्रं त्र्यम्बकभूषितम्।।
जटाजूटाटवीनिर्यद् गंगा यत्र शिवापतेः।
गंगाधरत्वं लोकानां प्रत्यक्षं दर्शयत्यसौ।।

It is stated that Subhagānanda (likened to a moon coming out of the milky ocean that is Kerala) well-versed in Śāstras and Tantras came to Varanasi having renounced the worldly pleasures. In the city he could visualise the sacred river Ganges.

तत्रत्यमपि केनापि पुण्यकुम्भकृतस्थितिम्।
सिषेवयिषया शम्भोः पुनस्तत्र निवासिनम्।।
दृष्ट्वानुकम्प्य विधिवद् दीक्षियित्वा निजेच्छया।
तन्त्राण्यध्यापयामास प्राधान्यात् सम्प्रदायतः।।
अभिषिच्य प्रकाशं यं शिवरामाभिधं व्यधात्।
स तत् कटाक्षविज्ञाततन्त्रसारो मुहुर्मुहुः।।

1. K.V. Sarma, Mathrubhumi Weekly, July 4, 1954.

विमृश्य तानि गणशो वर्षाण्यथ तदाशया।
नानातन्त्रनिबन्धार्थग्रन्थोपप्लवचेतसाम् ।।
सम्प्रदायविदां सम्यगुपास्त्यै गुरुसम्मतात्।
तन्त्रात् कादिमतात् पूर्णादुद्धृत्यार्थान्निधीन् नव।।
अमुना पूरयामास विद्योपास्ति महानिधिम्।।

There at the temple of Trisandhyā, he met a Brahmin boy and taught him the principles of Tantra. The boy soon became proficient in this class of literature. His name was Śivarāma whom Subhagānanda ordained as an ascetic and gave him the new name of Prakāśānanda (who later wrote the treatise Vidyopāstimahānidhi). Meanwhile Subhagānanda wrote the Manoramā commentary on Tantrarāja and left it incomplete after explaining upto the twenty second Paṭala. On his way to Rāmeśvara. Subhagānanda happened to meet the king of Kashmir whom he accepted as his disciple.

काश्मीरराजस्य गुरुः श्रीकण्ठेशः द्विजेश्वरः।
दक्षिणापथपुण्यौघपरिणामाद्वयो निधिः।।
कदाचिदागतो द्रष्टुं रामसेतुं स्वलीलया।
तेनैवानुगृहीतोऽभून्ममध्येमार्ग नृसिंहराट्।।
तन्त्राण्यधीतवान् तस्मान्नित्यानां तेषु निर्मिता।
व्याख्या मनोरमाभिख्या तेन कादिमतस्य तु।।
सुभगानन्दनाथेन द्वाविंशत् पटलावधि।
तदाज्ञयावशिष्टानां पटलानां विनिर्ममे।।
चतुर्दशानां तच्छिष्यः प्रकाशानन्ददेशिकः।।

It is a matter of great credit that a scholar of Kerala went to Kashmir as early as 1750 A.D., and became the preceptor of the king of the locality and wrote the important commentary on Tantrarāja a treatise on Kashmir Śaivism.[1]

Subhagānandanātha alias Śrīkaṇṭheśa is also credited with the authorship of a commentary on Prapañcasāra. This is also called Manoramā. The fact that he was known under the name of Śrīkaṇṭheśa is borne by the following reference :

काश्मीरराजस्य गुरुः श्रीकण्ठेशः द्विजेश्वरः।

The identity of king Nṛsiṁha whom be met on the way to Rāmeśvaram is not known.

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1. V. Rajarajavarma Raja Keraliya Saṁskrita Sahitya Caritram, Vol. IV, pp. 503-506.
2. T.C. 269 B., Dr. E. Eswaran Namputiri, Sanskrit Literature of Kerala, Trivandram, (IInd), 1977, pp. 122-23.

Śilparatna of Śrīkumāra

The Śilparatna was compiled from ancient Śilpa and Āgama works by Śrīkumāra of Kerala (c. 17th century A.D.) as is evident from the following verse :–

ब्राह्मं क्षात्रं च तेजोऽप्यहमहमिकया वर्णिते यत्र वीरे
तस्य श्रीदेवनारायणधरणिपतेराज्ञयाज्ञाकरोऽहम्।
मन्दोऽप्यत्यन्तमोहादतिविपुलतरेभ्योऽथ पूर्वागमेभ्यः
संक्षिप्तं शिल्परत्नं प्रलिखितुमधुना प्रक्रमे तत्क्रमेण।।

(I.6)

King Devanārāyaṇa ruled over a territory with his capital at Ambalappuzha in central Kerala. He was a great patron of learning and entertained in his court the famous Nārāyaṇa Bhaṭṭa another of Prakriyāsarvasva and many other works and is known to have flourished in the later part of the 16th century A.D. It is therefore certain that the author of Śilparatna, a protegee of his, also lived in the same period.

This important work was published in the Trivandrum Sanskrit Series no. 75 and 98.

It is printed in two parts. Part I contains 46 chapters. In total there are about 2480 verses. The first chapter begins with a few salutary verses. After saluting Brahmā, Viśvakarmā and Maya, who are appropriate to be propitiated in a work like this, the author offers obeisance to his family deity, Subrahmaṇya, and to the sages like Mataṅga, Bhṛgu, Kāśyapa and Agastya, and to his father. Then he says that he has written this work at the instance of the king of Cempakaśśeri. Following these salutations, the author gives the contents of the book.[1]

In the first chapter, the author takes up the definition of ācārya (learned

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1. See N.V.P. Unithiri, Indian Scientific Traditions, Dept. of Sanskrit, Calicut, 2003, pp. 288-298.

preceptor). Here we have the definitions of different kinds of śilpins (building craftsmen), namely, sthapati (master builder), sūtragrāhī (supervisor), takṣaka (shaper of building components) and vardhaki (one who assembles the different building components). The thirtieth verse in this chapter is identical with TS, I.5. The verses 35-37 are similar to MC, I.11-13. Various types of measurements like paramāṇu (the smallest linear measurement), trasareṇu (the minute aerosol seen in a dark room when sun's rays creep into it through crevices), vālāgra, līkṣā (8 trasareṇus), jūka (8 līkṣās), yava (barley grain, a linear measurement equal to 3.75 mm.), mānāngula (the standardized measure of aṅgula, by equating it to yhe grain size 6, 7 or 8 in number denoting the minimum, medium or maximum width), mātrāṅgula (measurement of aṅgula related to the body measure), muṣṭi (fist-three aṅgulas), vitasti (12 aṅgulas), hasta or kiṣku (standard hasta equal to 72 cm), daṇḍa (96 aṅgulas) and yojana (8000 daṇḍa) are described in the next chapter.

Chapter 3 contains the definition of different sorts of site like the best, mediocre and the lowest; pūrṇā (land located on top of plateaus or mountain valleys), supadmā (land in the plains with favourable conditions of water and flora), bhadrā (land located at the side of sea, river or lake with good resource of water and facilities for cultivation) and dhūmrā (arid land with hard ground, wild vegetation and wild animals); and vāruṇī (western), aindrī (eastern), āgneyī (south eastern) and vāyavī (north western). Details of trees to be planted and those to be avoided in the surroundings of buildings are also given here. The characteristics of vīthī (path) to be constructed in the premises of the buildings are also noted. The fourth chapter describes how to select the plot and fix the śaṅku (gnomon) for marking centre of the dwelling place and to plough the land. Good and bad omens are noted in this connection. Then the author makes the definition and other details of a plough. Sowing seeds, watering them and cutting them after their growth, and giving them to the cattle, and repetition of the same for a few days, are described in the end.

In the fifth chapter, we have the definition of maṅgala (Brahmin settlement), pura (town of religious or residential importance), grāma (village) and maṭha (abode of seers). Then come the defintion and description of village, kheṭaka (tribal settlement), kharvaṭa (border settlement), durga (fort), nagara (large urban settlement), rājadhānī (capital city), pattana (commercial town), droṇīmukha (harbour town), śibira (military camp), skandhāvāra (cantonment), sthānīya (check post), viḍambaka (village occupied mainly by cultivators), nigama (village occupied prominently by craftsmen) and śākhānagara (satellite town). Seven kinds of forts are described in detail. Size of village etc., is given thereafter. Then the author explains eight types of settlement planning of village etc.,

namely, daṇḍaka, svastika, prastara, prakīrṇaka, nandyāvarta, parāga, padmaka and Śrīpratiṣṭhita. These are differentiated mainly on the basis of the number of streets they have. In village etc., gardens, ponds, residence of people belonging to various castes and workers like carpenters are to be constructed. The proper places for them are prescribed here. Similarly, appropriate places for cooking hall, bedroom, recreation club and others are also pointed out.

Next chapter is devoted for the description of different kinds of square cell and their analysis by dividing the area into cells by means of grids. Seventh chapter is on vāstupūjā (worship of the dwelling place). In the following chapter we have the procedure of making entrance gates in village etc. Details of good and bad effects in constructing them in various directions are also noted.

Ninth chapter prescribes the rules and regulations for the construction of temples in village etc. How to dig up the earth for the construction of the structures of sanctum sanctorum is the subject matter of the next chapter. In chapter 11, fixation of directions is described. Garbhasthāna (establishment of sanctum sanctorum) is dealt with in the next chapter.

Places where constructions are prohibited by scriptures are noted in the thirteenth chapter.

In the next chapter the author describes the materials for constructing prāsāda (large building like temples and palaces).

Definitions of various kinds of stones, procedure for making bricks, mortar, woods prescribed and prohibited, mud and metals—these are the subject of this chapter. Definitions of āya (income), vyaya (expenditure) and yoni (architectural formula for orientation) are the subject matter of chapter 15. These are described in various ways.

In the following chapter we have the definition of prāsāda. Vimāna is another name of prāsāda. Rules of the heights of various forms of prāsāda like śāntika (propitiatory), pauṣṭika (welfare promoting), mahāprāsāda (large temple) and alpaprāsāda (small temple) are noted here. Different types of prāsādas, the nāgara (square), vesara (circular) and drāviḍa (octagonal), various kinds of mahāprāsāda (large temple) and padmaprāsāda (lotus temple) are also dealt with in this chapter. Division of the basement of square cell is dealt with in chapter 17. General procedure of the construction of the base, the height of the platform below the basement, description of lotus temple—these are also described in this chapter. The next chapter deals with the definition of upapīṭha (pedestal). Chapter 19 describes the basement. Descriptions of specific patterns of moulding of basement mañcaka, padabandha and pratibandha, construction

of kumuda, levelling the ground and necessary instruments for it are the topics dealt with here. Definition of avanata (A-shaped frame used for checking levels of ground), commencement of the construction of a house, patramāna (horizontal distance from outside of wall plate to the outside of the basement) etc., and decoration are some of the other subjects treated in this connection. Description of muṣṭibandha and the rules of the construction of the base for kuṭakoṣṭha etc., are also included in this chapter. In the twentieth chapter, nāla (stem) is defined.

The following chapter deals with the topic of wall, floor and pillars in detail. Matters pertaining to entrance gates are described in chapter 22. How to build sopāna (a flight of steps) is also dealt with in the end. The next chapter is on ornamental decorations.

Construction of ventilators is the topic of the twenty-fourth chapter. Kūṭakoṣṭha etc., are dealt with in the following chapter. Chapter 26 is on wooden roof frames. Definition of vṛttasphuṭitaka is dealt with in the next chapter. In the following chapter, the construction of kumbhalatā is treated. Chapter 29 defines uttara (wall plate) and describes how to construct it. The following chapter describes the various methods of construction of prastara (entablature). The definition and construction of gala (neck or recess in a basement) are the subjects of the thirty-first chapter. The next chapter deals with the definition and construction of śikhara (roof). The definition of lupā (rafter) is the subject of the following chapter. Chapter 34 discusses how to place the bricks on the top of the construction. The definition and construction of nāsikā (nose) are dealt with in the next chapter. Matters connected with kṣudranāsikā (small nose) are also treated here. Mūrtinyāsa is described in the end. In the following chapter, definition and construction of stūpikā (finial) are dealt with. The rules of propitiatory temples and the like are discussed in chapter 37. Multiple storied temples having two to twelve storeys are also described in this chapter.

Chapter 38 gives the definition of circular and hexangular shrines (vṛttaṣaḍaśraprāsādas). The next chapter is on maṇḍapa (pavilion). Details of the construction of mukhamaṇḍapa (facial pavilion), arcanāmaṇḍapa (pavilion on which deities are kept for worship), adhivāsamaṇḍapa and nāṭyamaṇḍapa (pavilion for performing arts) are dealt with here. In chapter 40, definition and construction of five types of prākāra (boundary wall) and matters connected with dīpamālā (rows of oil lamps fixed on the exterior of them) are discussed. The 41st chapter is on the construction of gopura (gate tower). The construction of parivāra (paraphenalia) is the subject matter of the next chapter. In chapter 43, we have definition and construction of balipīṭha (altar stone on which offerings are made). Chapter 44 defines the dhvaja (flagstaff) and describes how to construct it. In chapter 45, definition

of sandhi (joining the door panels) is dealt with. The next chapter, i.e., the last chapter of the first Part, gives a detailed account of the divisions of painting, the materials, the subjects, preparation of ground and the like. Here we have a clear picture of murals.

Śilparatna (Part II) has 35 chapters. It contains about 2150 verses.

After the salutary verse, the author says about the journey in an auspicious timẹ for bringing out idols. In this connection, a list of good and bad omens is presented. If members of the party face bad omens, the journey should be postponed for a month and then, only on seeing good omens, they should start. Idols are seven-fold : that made of stone, jewel, metal, wood, clay, mixture of some of these and that in the form of a picture. There are four kinds of stone according to caste. White, red, yellow and dark stones are related respectively to Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra. Idols for different castes should be made of the respective stones. According to some scholars, all kinds of stones can be used for all kinds of idols. Masculine stones are used for making idols, feminine stones for pīṭhas (elevated seats), and neutral ones for basement. Contrary to this will cause bad effects. Blemishes of stones are pointed out then. Images made of jewel are of eight kinds-that of crystal, ruby, diamond, sapphire, gold, lapis lazuli, coral and topaz. Gains to be achieved by worshipping different types of idols are then listed. It is also maintained that ruby is assigned to sun, pearl to moon, coral to mars, emerald to mercury, topaz to jupiter, diamond to venus, sapphire to saturn, cinnamon to rāhu, and cat's eye to Ketu. Nine blemishes of jewel are also enumerated in this context, namely, rekhā (line), bindu (dot), kalaṅka (spot), kākapada (the sign of crow), kṣata (scratching), dhūli (dust), tuṣāra (frostbite), trāsa (alarm) and randhra (hole). Metal images are divided into eight kinds-made of gold, silver, copper, brass, bell metal, iron, lead and tin. Different effects by worshipping each of them are also described. Next comes the description of wooden images. Elaborate description is given of making idols from clay. There are two types of them : half-cooked and fully cooked. We get a phallic image made of the mixture of many elements, when a wooden dart decorated by metal fillet is coated by clay and then heated. painted on walls are also mentioned.

Wooden and clay idols fulfil all of your wishes at all time. Jewels can be fitted on clay idols. Images made of sand, cow dung, rice-powder, rice, molasses, fruits and clarified butter are to be given up daily when their worship is over. Elevated seats are not necessary for these idols. They may be made as and when we want. Descriptions are given here how to make elevated seats for idol. Elevated seats can be made for each type of idols with the same materials by which they are made. Or we can have wooden seats for stone idols, golden or silver seats for the idols made of jewel.

Definition of a phallic image is the subject matter of the second chapter. Eight kinds of images are enumerated. They are divided in many ways. Niṣkala (one without any limbs), sakala (one with limbs) and miśra (mixture of both)—this is one division. Acala (immovable), cala (movable), and and calācala (movable and immovable)—this is another one. Image with limbs is of five types—citra, ardhāṅgadarśana, ardhacitra, citrābhāsa and lekhya. The same image is divided into the best, median and the lowest. The image, which is installed with treasure, pot, etc., is called immovable. The one that is worshipped placing on an elevated seat is movable. The image, which is painted on cloths by minerals and paints, is called immovable. In another way, a phallic image is divided into nine types based on placement and measure—by sanctum sanctorum, door, pillar, base, kiṣku and by the measure of the height of the owner. Measurement of Śivaliṅga; phallic images are allotted to anuloma and viloma castes; measurements of them assigned to human beings, demons and gods; those belonging to the lowest, median and the highest categories and their measurements; elaborate construction process of metal image; measurements of idols to be installed in square, circular and octagonal temples; divisions of images into sarvasama, samāmśa, vṛddhyuttara and īśādhika types and their measurements; characteristics of four phallic images, namely, sarvatobhadra, vardhamāna, īśādhika and svastika; division of phallic image into square etc; ratio of measurements between phallic image into square etc; ratio of measurements between fallic image and the elevated seat; special features of the Śivaliṅga, namely, chatra, trāpuṣa, kukkuṭāṇḍa, ardhacandra and budbuda, and their measurements; division of phallic image into sthūlamūla, sthūla, kṛśamadhya, sthūlaśiraska and their description; division of the same into ārṣa and svāyambhuva and their description; details of bāṇaliṅga—all these can be seen in this chapter.

Content of the third chapter is lakṣaṇoddhāra. The contruction of mukhaliṅga and structure of architectural formula of orientalion, week, etc., are also described here. The fourth chapter deals with the height of the idol having limbs. The fundamentals of the rule of the modular unit of dimension in terms of face length are also described in this connection. In chapters 5-15, the descriptions of uttamadaśatāla, madhyamadaśatāla, adhamadaśatāla, uttamanavatāla, madhyamanavatāla, adhamanavatāla, aṣṭatāla, saptatāla, ṣaṭtāla, construction of Vighneśvara by uttamapañcatāla and madhyamapañcatāla, and catustāla are given. The content of the sixteenth chapter is the construction of crown, ear-ring, necklace, bracelet, upper-arm-let, mudrakas, different forms of hand poses like varada, sacred thread, thread on the chest, cannavīra, garland, rosary, skandhamālā, thread on the waist, jālaka, serpent being brace-let, garment, bow, arrow, axe, deer, disc, conch, damaru (a small drum), eathern or wooden water-pot, louts-seat and nāla

below it. Chapter 17 describes the making of darts of various gods and goddesses. Binding with string is the content of the eighteenth chapter. Here it is described how to construct the binding with string after covering the dart with veins—the dart, which was already established with aṣṭabanda.

Anointment over the image by specially prepared clay is described in the next chapter. Details of the preparation of the particular clay can be seen here. Chapter 20 deals with the description of the goddesses and Kumāra (Subrahmaṇya), who are to be installed along with gods. Details of their measurements are also given. In chapter 21, we have the measurements regarding the construction of gods' vehicles like ox, horse and elephant.

The next four chapters present the verses to be meditated in relation to various gods and goddesses. The first among them, i.e., chapter 22, consists of verses regarding Śiva. Sukhāsana (easy sitting pose), Somāskandeśvara (the form in which Pārvatī sits on the left of Sukhāsanamūrti in the same seat and Skanda between them sitting or standing or dancing), Candraśekhara (having moon on his forehead) in five forms, Vṛṣārūḍha (ascended on an ox), nine Nṛtta-mūrtis (dancing forms), Gaṅgādhara (bearing the Ganges on his head), Tripurāntaka (destroyer of three cities) in eight forms, Kalyāṇamūrti (auspicious form), Ardhanārīśvara (one having half-male and half-female bodies), Gajaghnamūrti (one who kills an elephent), Pāśupata (one having the form of an ox), Kaṅkālamūrti (a skeleton form), Harihara (one having the forms of Viṣṇu and Śiva), Bhikṣāṭanamūrti (one having the form of begging alms), Caṇḍeśānugraha (one having the form of blessings of the husband of Caṇḍā, a goddess), Dharmavyākhyānadakṣiṇāmūrti (Dakṣiṇāmūrti in the form of interpreting dharma or righteousness), Vīṇādhara-dakṣiṇāmūrti (Dakṣiṇāmūrti in the form of playing Lute), Jñāna-dakṣiṇāmūrti (Dakṣiṇāmūrti in the form of knowledge), Yoga-dakṣiṇāmūrti (Dakṣiṇāmūrti in the form of practicing Yoga), Kālāri (destroyer of Time), Liṅgodbhava (originated from liṅga), Śivapañcākṣarī (the form of five syllables denoting Śiva), Rudra, Prasāda, Mṛtyuñjaya, Śiva Aṣṭākṣara (the form of eight syllables regarding Śiva), Aghora, another type of Mṛtyuñjaya, Cintāmaṇi, Anuṣṭup, Samvāda, Śaktipañcākṣarī, Kālāri, Kinnara Śiva, Rakṣoghna, Mūrtis like Sadyojāta—verses in regard to these different kinds of Śaivamūrtis are given in this chapter. Śivaśrīpañcākṣarī verse of this chapter is taken from TS (VII, 66). Chapter 23 contains verses to be meditated in relation to Viṣṇu. Aṣṭākṣarī, Gāyatrī, Śrīkarāṣṭākṣara, Sudarśana, Nigrahacakra, Nṛsimha, Vidaraṇa Nṛsimha, Ṣaḍakṣarī, Varāha, Caturakṣarī, Dhanavantarī, Hayagrīva, Kārtavīrya, Śrīpañcāmṛta, Santānagopāla, Āvahantī, Puruṣasūkta, Lakṣmīnārāyaṇa, Dvāvimśatyakṣarī,

Vimśatyakṣarī, Aṣṭādaśākṣarī, Śrīrāmaṣaḍakṣara, Rāmadhyānabheda, Gopālakabheda, Śrīkarāṣṭākṣarabheda, Dhanvantarībheda, Aṣṭādaśākṣarībheda, Keśva and others, Varāhabheda, Viśvarūpa, Weapons—verses to be meditated in connection with these deities are given in this chapter. The place of weapons in worship and the like is also described in the end. Chapter 24 contains verses to be meditated in regard to Śakti. Mūladurgā, Lipi, Bhuvaneśvarī, Hṛllekhā, Vāgiśvarī, Śrī, Tvaritā, Dhūmāvatī, Kālī, Bhelakhī, Mātaṅgī, Śaktipraṇava, Vanadurgā, Trailokyamohinī, Samvit, Indrāṇī, Svayamvarā, Prāṇaśakti, Aśvārūḍhā, Vajraprastāriṇī, Nityaklinnā, Śrīsūkta, Tripuṭā, Tripurā, Bhūmi, Śūlinī, Gāyatrī, Gāyatrī Triṣṭū, Saurī Caturakṣarī, Annapūrṇā, Saptamātṛs—verses to be meditated regarding these goddesses are presented here. In the end of this chapter, permutation and combination of Śrīcakra are also given. Chapter 25 contains verses to be meditated relating to other deities like Indra. Indra, Aindrī Gāyatrī, Aindrī Triṣṭup, Agni, Samvādāgni, Samardhi, Rakṣohāgni, Yama, Nirṛti, Vāyu, Soma, Brahmā, Śeṣa, Mahāgaṇapati, Bījagaṇapati, Heramba, Bālagaṇapati, Subrahmaṇya, Nāgayakṣī, Śāstā, Prabhā, Satyaka among Miśramūrtis; Anuṣṭuptraya, Śaktigaṇapati, Lakṣmīnārāyaṇa, Ardhanārīśvara, Śaṅkaranārāyaṇa, Sūrya, Saura Aṣṭākṣara, Kāma, Vīrabhadra, Hanūmān, Garuḍa, Aśvins, Pitṛs, Apsarases, Saptarṣis, Ekādaśarudras, Kṣetrapāla, Vāmana, Nṛvarāha, Nṛsimha, Trivikrama, Matsyamūrti; Kūrma, Brahmā, Kumāra, Nāga, Asuras, Dānavas, Piśācas, Vetālas, Grahas, gṛdhras-verses related to these deities are cited here.

Chapter 27 presents the descriptions of elevated seats, etc., padmapīṭha, nāla, definitions of image, phallic image and elevated seat are dealt with first (XXVII. 1, 3 and 4) Then the author gives the measurements and other details of elevated seats in nāgara, vesara and drāviḍa; merusundara, lakṣmīsundara, viṣṇusammilana, padmabhadra, samāṅgabhadra, rudrakānta, somakānta, sarvāṅgabhadraka, śrīkara, puṣṭivardhana, saumya, the construction of the seat of Śivaliṅga, the division of the parts of the elevated seats, nāla, base stone, brahmaśilā like nāgara, different seats according to place and sitting posture—these are also dealt with here.

Chapter 28 enjoins the rules and regulations of the installation of images. Rules of installation; construction of pots, etc., for sowing seeds; defintions of pālikā, ghaṭikā and śarāva; the height of elevated seats; fire-vessels in the form of square, yoni, half-moon, triangle, circle, hexangular, eight-petaled and octagonal : characteristics of the pots, namely, sruva, juhū and mahāsruk, bhadraka, cakrābja, śaktidaṇḍa, ṣaḍdala and svastikābhadra; the rules for installation etc; installation of idol with that of elevated seat—these topics are treated in this chapter.

Renovation is the subject matter of chapter 29. The construction of a temporary small shrine, niṣkrāmaṇa and saṅkocana are dealt with here as part of the renovation. Chapter 30 describes liṅgaprāsādavidhi.

The content of chapater 31 is the construction of residential building. Suggestion of the content of the present chapter, rules regarding the length and breadth of the base according to different castes, construction of fence, rampart, etc; fixation of sūtra and street etc; yoni and the like, construction of houses with two halls, three halls and four halls; varieties of halls; construction of door etc, and buildings nearby the main one; measurement of daṇḍa and dvāra; construction of a house having four halls in a different way; sixteen types of houses; construction of various kinds of royal residences according to number and measurement of pillars; construction of buildings around the royal house; oblations to vāstu; house warming of kings—these are described in this chapter. Chapter 32 deals with the problem of well. The next chapter contains the definitions of paraphernalia like seat. Construction of seat, fan, umbrella, bed, five vehicles, namely, palanquin, sukhāsana, chariot, boat and raft; eight kinds of bed, pillow, shoe, measurement of kuṭuba etc; mortar and the like, balance, oval vessel filled by oil, water machine, sugarcane machine, nadīyantra and golden wedge is described in this chapter.

The wage-rate of labourers is the content of the next chapter. Knowledge of the value of a khaṇḍī of wood, wage for sawing, tearing, chiselling and polishing, wage for making of idols and the like, wage for making of metal ornaments and the like—these are the contents of chapter 34. The last chapter of Part II, i.e., chapter 35, deals with the construction of weapons. Making of bow is mainly described here.

Mention may be made in this connection on a short tract by name *Bhāṣāśilparatnam*. This is an abridged Malayalam version of SR. The first part of it contains 550 verses and deals with temple architecture. The second part has only 59 verses and describes the construction of residential buildings. It is this short Malayalam version of SR that had been used by traditional carpenters for the last few centuries.

There is a Malayalam adaptation called Śilparatnam Bhāṣā also known as 'Aṭukku' and Taikkāṭṭubhāṣā' by a Namputiri of Taikkāṭṭu Illam' (KSC. II. 396)

The work is a compendium of a comprehensive nature on architecture, religious and domestic and iconography and allied subjects in 81 chapters.

Considering the importance of the work which is already available a detailed table of contents is given here.

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शालाभेदाः
द्वारविधानम्
उपगृहविधिः
द्वारमानम्
अन्यथा चतुश्शालविधानम्
प्रकारान्तरेण षोडश गेहानि
स्तम्भसंख्याप्रमाणतो बहुविधनृप- गेहविधिः
तेषामुपगृहविधानम्
वास्तुबलिः
राज्ञां गृहप्रवेशः

32. कूपप्रश्नविधानम्

33. आसनादिपरिच्छदलक्षणम्
आसनविधिः
व्यजनम्
छत्रम्
पर्यङ्कः
पञ्च वाहनानि
तत्र डोला

सुखासनम्	उलूखलादि
रथ:	तुला
नौ:	तैलद्रोणि:
प्लवक:	जलयन्त्रम्
शयनसाधनम्	इक्षुयन्त्रम्
अष्टविधा शय्या	नाडीयन्त्रम्
तत्र दन्ताङ्घ्रिर्नाम मञ्च:	स्वर्णकीलम्
लोहचरण:	34. कर्मकारवेतनक्रम:
अष्टापदमय:	दारुखण्डिमूल्यज्ञानम्
अचल:	क्रकचवेतनम्
चल:	शिलादारणश्लक्ष्णीकरणादीनां वेतनम्
वेत्रक:	बिम्बादिनिर्माणे वेतनम्
पट्टिकामय:	लौहभूषादिक्रियाया वेतनम्
डोलाख्य:	35. शस्त्रलक्षणम्
मञ्चोपधानविधानम्	शस्त्रप्रश्न:
पादुकम्	धनुर्लक्षणम्
कुडुबादिमानसाधनम्	ग्रन्थसमाप्ति:

From the above contents it may be seen how thorough the author was in treating his subject from different perspectives like Tantra, Mantra and Śilpa. He has sumptuously given the measurements of various utensils. The most interesting aspect is that he gives the measurements of wood in the Kerala systems of measuring the same. The details of wages to be given to sawyers, carpenters, masons, blacksmiths and those who make idols are provided. In this way Śilparatna stands apart from other manuals connected with temple rituals, art and architecture.

In a paper entitled "Some remarkable words from Śilparatna"[1] it is observed that "this treatise, though based on ancient works, is of great importance not only to a student of Indian art and architecture, but also to a Sanskrit lexicographer. It contains a large number of technical, semitechnical and general words which have not been registered in the existing Sanskrit Dictionaries (Including Acharya's Dictionary of Hindu Architecture) or are very rarely used in literature." With these introductory notes the author of the paper proceeds to enlist 76 words and the first few are as follows. Aṅgayoni, Abhīti, Amṛtarve, Arin etc. most of the works eited as derivative compound words which form synonyms of popular words and colleceted from a few chapters of the second part of the work.

1. Nilamadhav Sen, Indian Linguistics, Silver Jubilee Volume I, 1958, pp. 186-194.

Hans Losch[1] has contribuded a paper on "Sources of Śrīkumāra's Śilparatna "which is admittedly a compendious based on several early treatises, including those produced in Kerala like Prapañcasāra, Viṣṇusaṁhitā, Prayogamañjarī, Īśānasivagurudevapaddhati, Tantrasamuccaya etc."

1. Hans Losch, ABORI, 31, 152-64.

Prayogasāra of Govinda

Prayogasāra ascribed to the authorship of a Brahmin scholar named Govinda deals with many topics connected with Tantra. The Descriptive Catalogue of Curator Office Library describes the work giving the number of manuscript as 998. Trivandrum Palace Collection Descriptive Catalogue gives the numbers 1111 and 1112. This shows that the materials are available for this work which remains to be printed.

Vatakkumkur has given a good account of the work based on the above information.[1] The work consisting of twenty seven Paṭalas begins with an invocation with the following stanza.

चतुर्मुखमुखाम्भोजनवनहंसवधूर्मम ।
मानसे रमतां नित्यं सर्वशुक्ला सरस्वती ।।
मायामौलिप्रबुद्धा प्रणववनमुखी ऋग्यजुस्सामनेत्रा
हस्तोद्यद्योगसंख्यास्तनभरविलसत् कल्पशिक्षासनाथा।
छन्दोमध्या निरुक्तप्रकटितजघना न्यायतर्कान्वितोरू-
राख्यानाख्या पुराणस्मृतिनुतचरणा भारती वः पुनातुः ।।

In the next stanzas the scope of the work is indicated.

आदौ प्रणम्य सर्वज्ञान् गुरूनाख्याप्रबोधकान्।
प्रयोगसारं वक्ष्यामि नानाविज्ञानसाधनम्।।
तन्त्रसारं समालोड्य स्वसामर्थ्यानुरोधतः।
बालानां बोधसिध्यर्थं क्रियते सारसंग्रहः ।।

Hereafter various principles that form the basics are set out. The second Paṭala begins with the importance of taking a bath in water. Thereafter Sāṣṭaṅgapraṇāma and Pañcāṅgapraṇāma are described. Mantras are divided into three classes as masculine, feminine and neuter. After defining mantra the categories are spelt out in the 19th Paṭala.

1. Vatakkumkur, KSSC, III, pp. 482-84.

मननाद्दिव्यभावस्य त्रायते महतो भयात्।
तेन मन्त्रस्समाख्यातः पुरुषार्थप्रयोजकः।।
वषड्फडन्ता पुंमन्त्रा वौषट्स्वाहान्तगाः स्त्रियः।
नपुंसका हुंनमोऽन्ता इति मन्त्रास्त्रिधा मताः।।
पञ्चाशत्कोटयो मन्त्रा विद्याः प्रोक्ताश्च तत्समाः।
तयोः प्रबुद्धयोस्सिद्धिस्स्यात् फलाप्तिर्न सुप्तयोः।।
इति योगविधिस्समीरितो गणनाथस्य यथाक्रमं तथा।
अमुना विधिना भजेतयस्स लभेऽभीष्टमविघ्नतो नरः।।

According to the author there are fifty crores of mantraṣ. Candrotsava, a Malayalam poem of fifteenth century refers to the work as "प्रयोगसारादिषु दृष्टपूर्वम्". The author must have been a member of the family of Tantrins of Kerala.

The colophon of Ms. No. Col. 1880 gives the name of the author :

इति प्रयोगसारे शकुनविधिस्सप्तविंशः पटलः।
पूज्यासितोक्तप्रवरेण यत्नाद्
गोविन्दनाम्ना रचितो हिताय।
स्थेयादयं ख्यातिमवाप्य लोके
प्रयोगसारः सदनुग्रहेण।।
इति समाप्तः प्रयोगसारः।

Colophon of yet another manuscript (Col No. 850) contains the note of the scribe as follows :

इति प्रयोगसारे शकुनपटलः सप्तविंशः। प्रयोगसारः समाप्तः। शिवमस्तु।

नाम्ना प्रयोगसारं प्रयोगसारं तथार्थतश्चापि।
व्यलिखत् काश्यपगोत्रे जातो रामाख्यभूसुरो ग्रन्थम्।।

Śrīkṛṣṇatantra of Kubera

Kuberan Namputiri is the author of Śrīkṛṣṇatantra.

The work is described in the Descriptive Catalogue of the Curator Office Library, Trivandrum, Vol. VI. The manuscript is given the number 1062.[1]

Beginning : अथ कपालहोमप्रयोगो लिख्यते।

Colophon : इति गोशालकल्पे श्रीकृष्णतन्त्रे

चतुर्थः पटलः।

कुबेररचिता चेयं बालानां हितकारिणी।
दीपिकेति समाख्याता शोध्या सद्भिरमत्सरैः।।

"The work demands a more comprehensive title, dealing as it does with varied subjects such as Jyeṣṭhātantra, Nāgabalikalpa, Tṛṇāgabhavidhi, Śaktidaṇḍabali, Sarpabali, Kuberakalpam and Śrikṛṣṇatantram." These remarks are offered by the editor.

As already noted earlier, a scholar named Kubera is credited with the authorship of a commentary on the Kriyāsāra of Nārāyaṇa. The commentary consisting of 400 granthas forms an epitome and hence the title is given as Saṁkṣepamālikā.[2]

1. Ms. No. Col. 731, Descriptive Catalogue, 2367.
2. MS. No. 5844 B. of the Kerala University Manuscripts Library.

Śivacandrikā of Vāsudeva

Vāsudevan Namputiri is the author of Śivacandrika.[1]

The work is described is the Descriptive Catalogue of the Curator Office Library, Trivandrum. The manuscript is given the number 1046 and 1347. The work begins as follows :

जयति निगमरम्यं निर्मलं निर्विकल्पं
सकलभुवनमूलं सर्वसत्तास्वरूपम्।
अजमजरमनन्तं ज्योतिरात्मप्रकाशं
विसृमररुचिचक्रं चन्द्रचूडामणीयम्॥

The eleventh Paṭala comes to an end with the colophon :

श्रीवासुदेवेन विनिर्मितायां
शिवावहायां शिवचन्द्रिकायाम्।
यथावदेकादशमुल्लसन्त्यां
तमोहरन्त्यां पटलं प्रणीतम्॥

This manuscript extends upto a fragment of the 12th Paṭala.

It is conjectured that the author must have been a member of a hereditary family of temple priests of Kerala, though no detail is available regarding his nativity or family.

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1. Vatakkumkur, KSSC. III, p. 489.

Skandānuṣṭhānasaṅgraha of Kuzhikkāṭṭu Bhaṭṭatiri

Kulikkāṭṭu Bhaṭṭatiri (16th century A.D.) identified as the grandson of Kulikkaṭṭu Śankaran Bhaṭṭatiri the author of the Kriyāsaṅgraha has composed the above mentioned work.

Skandānuṣṭhānasaṅgraha deals with the rituals of Subrahmaṇya. A manuscript of the work is described in the Descriptive Catalogue of the Curator Office Library, Trivandrum, (Vol. VI). The manuscript is given the number 1063.

There are two different modes of worship and as such we get two dhyānaslokas for this.[1] First of these is as follows :

स्फुरन्मकुटपत्रकुण्डलविभूषितं चम्पकस्त्रजाकलितकन्धरं करयुगेन शक्तिं पविम्।।
दधानमथवा कटीकलितवामहस्तेष्टदं गुहं घुसृणभासुरं स्मरतु पीतवासोवसम्।।

The second stanza for the worship is as follows :

सिन्दूरारुणकान्तिमिन्दुवदनं केयूरहारादिभिर्दिव्यैराभरणैर्विभूषिततनुं देवारिदुःखप्रदम्।।
अम्भोजाभयशालिकुक्कुटधरं रक्ताङ्गरागांशुकं सुब्रह्मण्यमुपास्महे प्रणमतां भीतिप्रणाशोद्यनम्।।

Since the authoritative manuals like Tantrasamuccaya and Śeṣasamuccaya do not deal with the worship of minor deities later authors began to compose separate works to narrate the rituals. The present work also belongs to this category of complementary treatises.

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1. See Kakkāṭṭu Narayanan Nampūtiri, Saparivāram pūjakal (in Malayalam), Panchangam Press, Kunnamkulam. (VII edn. ME. 1174/AD 1999) pp. 469-472.

Nṛttaraṅgajīrṇoddhāra of Kuzhikkāṭṭu Bhaṭṭatiri

The short work in 50 granthas deals with the renovation of the temple theatre called Kūttampalam, met with in all major shrines of Kerala.

The identity of the author of this work with the author of Skandānuṣṭhānasaṅgraha can be inferred from the work Viprakiśoraka. The fact that the author was the grandson of Kulikkāṭṭu Śankaran Bhaṭṭatiri is known from the statement :

अस्मत् पितामहेन क्रियासंग्रहे च उक्तम्।

The manuscript is described in the Catalogue of the Curator Office Library with the number 976c (Vol. IV). The work begins as follows :

श्रीमद् गजेन्द्रवदनं वचनाधिनाथां
भक्त्या गुरोश्चरणपद्ममपि प्रणम्य।
संक्षिप्य संश्रितचिरन्तनतान्त्रिकोक्तिं
जीर्णोद्धृतिं नटनरङ्गगृहस्य वक्ष्ये।।
तत्रादितो गुरुवरः परिक्लृप्तदेव-
प्रासादशुद्धिमुखपञ्चकनिष्ठकर्मा।
औचित्यतो विहित तत्कलशाभिषेकः
प्रोक्षेदवस्नुतजलैरपि जीर्णरङ्गम्।।

This short work comes to an end as follows :

नृत्तार्थरङ्गनिलयस्य नवीक्रियेयं
गर्ताटवीनिलयविप्रकिशोरकेण।
उक्तामया गुरुकृपापरमावलम्बात्
तत्तादृशैर्बुधवरैः परिशोधनीया।।
श्रीवैदिकोपवननामकधामनाथा
श्रीनीलकण्ठनिटिलाक्षिहुताशभूता
श्रीपादपङ्कजनमज्जनकल्पवल्ली
श्रीभद्रकाल्यतुलमङ्गलमातनोतु।।

The tutelary deity of the family is Bhadrakāli enshrined in 'Tarayil'—which is Sanskritised as Vedika (platform) in the last stanza. Here it may be noted that the Brahmin house at Tiruvalla where the author is born is referred to as "Tarayil kuḷikkāṭṭu illam. The goddess Bhadrakāli is also called Tarayil Bhadrakāli. A stotra work Parā stotra is in praise of this goddess of the family enshrined in the family compound itself.

There are some more works dealing with the renovation of the temple theatre attached to the same codex.

Nartanaraṅganavīkṛti Vyākhyā Anonymous

Nartaṅaranganavīkṛti Vyākhyā is a short treatise of anonymous authorship. It is described in the Descriptive Catalogue mentioned above as 976 A. (Col. No. 2354A). The extent of the work is only 13 stanzas and their explanation. The work begins[1]—

नर्तनरङ्गनवीकृतिकृत्यविधात्र्यास्त्रयोदशश्लोक्या:।
अर्थव्यक्तिं कथमपि कर्तुं किमपि प्रवर्तते कश्चित्।।
जीर्णोद्धारे नृत्तरङ्गस्येति। प्रासादशुद्ध्यादिपञ्चकान्तं
कलशाभिषेकं च अर्चनान्तिकं बलिञ्च।

It ends—

नृत्तरङ्गनवीकर्मप्रतिपादकताजुषाम् ।
पद्यानामतिसंक्षिप्ता वृत्तिरेषा व्यरच्यते।
सदसद्विवेकचतुरा: सन्त: संशोधयन्तु कृतिमेताम्।
जलमिलितदुग्धमुग्धीकृतवैदग्धी हि राजहंसीनाम्।।

The basic text intended here is not known.

Andalādi Divakaran Namputiri has given a set of 12 verses on the subject beginning with the following stanza.[2]

This work first describes the ritual for the renovation of a Kūttampalam in a dilapidated condition. The first four stanzas described how the divinity of the existing stage should be taken up in a mirror and then transferred to a pot of water and how this divinity and further transferred to the main deity in the temple.

The Kūttampalam is freshly built and or renovated and the divinity is retransferred.

1. Col. No. 2354 A.
2. See L.S. Rajagopalan, Consecration of the Kūttampalam, the Samskrita Ranga Annual, Madras, 1987, p. 38.

Nṛttaraṅgajīrṇoddhārakramaḥ Anonymous

The same codex contains this work (No. 976 B/Col No. 2354B) dealing with the renovation of the stage.[1]

Beginning :

अथ नृत्तरङ्गस्य जीर्णोद्धारक्रमो लिख्यते-
अत्रादौ गुरुर्देवस्य प्रासादशुद्ध्यादि पञ्चकान्तं
कृत्वा यथोचितं ... नृत्तरङ्गस्य जीर्णोद्धारं
करिष्यते इति सम्प्रार्थ्य अनुज्ञां लब्ध्वा रङ्गक्रियामथारभेत्।

Ends as follows :

इत्युक्तो नृत्तरङ्गस्य जीर्णोद्धारक्रियाक्रमः।
यथामति समालोच्य सम्यक् संशोध्यतां बुधैः।।
आसम्मतेरभिज्ञानां बोधं साधु न मन्महे।
सुशिक्षितोऽहमप्यात्मन्यविश्वासो हि चेतसः।।

The renovation of theatres is depicted in this manuscripts in prose.

Another set of verses is found in Śrīkṛṣṇacintāmaṇi of K.P. Krishnan Bhattatirippad.[2] He has condensed the whole ritual into four stanzas. He mentions the pūja to the Jarjara, the breaking of the water pot etc. As such we can take it that Jarjarapūjā was part and parcel of the consecration of the Kūttampalam.

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1. Col. 2354 B.
2. See L.S. Rajagopalan, *Ibid.*, p. 40 (Samskrta Ranga, Vol VIII, 1980-87, Madras, 1987)

Vaiṣṇavānuṣṭhānakalāpasaṅgraha of Gartavana Śaṅkara

The work is also attributed to Gartavanaśaṅkara (Sankaran Namputiri of Kuzhikkāṭu) of Tiruvalla.

The members of this family are hereditary Tantrins of several major shrines of Kerala including of the Śrivallabha temple at Tiruvalla where the family is located.

Begins :

लक्ष्मीवसुन्धराधात्रे विष्णवे विश्वसाक्षिणे।
अक्षीणानन्दसन्दोहनिर्भराय नमो नमः।।
अहं लक्ष्मीशगौरीशदुर्गां स्कन्दं गणेश्वरम्।
शास्तारं भद्रकालीं च नमस्कुर्वे यथाक्रमम्।।
तासामनुष्ठानकलापसंग्रहं
गुरोर्मुखादागतमादरेण।
सुखप्रबोधाय सुमन्दचेतसां
वक्ष्यामि बीजाङ्कुरपूर्विकाः क्रियाः।।
आदौ वैष्णवानुष्ठानकलापसंग्रहः प्रोच्यते।

The manuscript describes the methods of worshipping Viṣṇu and the religious rites observed during festivals in temples. The work at the end describes the Aṣṭabandhayoga.[1]

Ends—

गर्तवनशङ्करेणात्मजार्थमेव सोपदेशं लिखितोऽयं पुस्तकः।

The author belongs to the traditional family of Tantrins and the present work is intended to help his successors.

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1. Descriptive Catalogue of Curator Office Library, Vol. VI, p. 2337.

Śaivānuṣṭhānakalāpasaṅgraha of Gartavanaśaṅkara

Gartavanaśaṅkara mentioned earlier has composed this work for the benefit of his successor.[1]

Begins :

नमश्शिवाय हिमवज्जामात्रे हिमरोचिषे।
अष्टमूर्त्यात्मने चन्द्रशेखराय कपालिने।।
वैष्णवोदितमार्गेण प्रायशो निखिलाः क्रियाः।
अत्र भेदोऽयमस्माभिः समासादभिधीयते।।
अथात्र शैवानुष्ठानक्रमः प्रोच्यते।

Colophon :

इति शैवसङ्कोचप्रकारः। अस्मत्संप्रदायोपदेशत्वात् अतिगोपनीयोऽयं क्रियाक्रमः। गर्तवनशङ्करेण स्वगुरुकृपावशात् सर्वं लिखितम्।

अतिगोपनीयोऽयं ग्रन्थः।

As already stated the author is a member of the family of Tantrins. The family enjoys hereditary priesthood in several temples of Kerala, especially temple of Tiruvalla—his native place.

In the work he has noted that most of the details of Tantra are of Vaiṣṇava system. Here only the special features of the Śaiva sect are noted since the other details are common to both the systems as far as Kerala is concerned.

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1. See Descriptive Catalogue of the Curator Office Library, Vol. VI, p. 2366.

Vaiṣṇavanavīkaraṇaprakāraḥ of Nārāyaṇa

The work deals with the renovation of Viṣṇu temple. Author is one Nārāyaṇa of Tarakṣugrāma (Puliyannūr).[1]

Beginning :

लक्ष्मीपतिं गणपतिं च सरस्वतीं च
भक्त्या गुरूनपि गरिष्ठतमान् प्रणम्य।
संलिख्यते सपदि तन्त्रिहिताय तन्त्रा-
ण्यालोक्य वैष्णवनवीकरणप्रकारः।।

Colophon :

नारायणेन रचितेति मया तरक्षु-
ग्रामालयेन नरकारिनवीक्रियेयम्।
संशोधयन्तु च धयन्तु च वाचमेनां
सन्तः प्रसीदतु स मे दयितश्च लक्ष्म्याः।।

The author seems to have been a disciple of the author of the Vimarśinī commentary on Tantrasamuccaya. He may be identified with the commentator of Kriyāsāravyākhyā where he states :

इति व्याघ्रग्रामालयेन नारायणेन कृतायां क्रियासारव्याख्यायां एकादशः पटलः।

1. Descriptive Catalogue of Curator Office Library, Vol. VI, p .2053.

Bhadradīpadīpikā of Nārāyaṇa

Nārāyaṇan Nampūtiri in the author of a Tantric work called Bhadradīpadīpikā consisting of 1340 granthas. The subject is the delineation of the religious observances pertaining to Bhadradīpa. The manuscript is now available.[1] The work begins as follows :

जयति स जगदण्डमण्डपान्त-
ग्रैहगणमण्डलमण्डनायमानः ।
गगनमयमहाशरावमध्य-
स्फुरितसहस्त्रमयूखभद्रदीपः ।।

Here the sun is conceived as a sacred lamp kept in the vessel that consists of the whole of the universe. The author bows to Hari and proceeds to narrate the procedures.

प्रणम्य प्रीणिताशेषभुवनं कलभाननम्।
लिख्यते लक्षितार्थैषा भद्रदीपस्य दीपिका।।

The author states that the tantra was handed down by Nārāyaṇā the Supreme god to earth and sage Nārada, both of whom spread it in this world. The ceremony of Bhadradīpa is to be performed twice in a year in order to achieve one's desires and it was introduced by Vāsudeva and consists of both Vaidika and Tantrika rituals. The prowess of god is to be conceived in a lamp kept burning.

तदिदं वासुदेवोपज्ञं व्रतं वैदिकतान्त्रिकम्।
भद्रदीपाभिधा सेयमयनद्वयसम्मता।
प्रतिष्ठा स्वार्थसर्वस्वघटना कामसौरभी।।

The author states that he has only partially succeeded in his effort.

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1. Col. No. 766 of the Descriptive Catalogue of Curator Office Library, Vol. VI, pp. 2347-49.

इति मखपतियोगस्यैष सत्संप्रदायः
प्रथितगुरुमुखोत्थः कर्मयागोपदेशः।
अनिपुणरचनातोऽप्यत्र दिङ्मात्रसिध्यै
यजनकृतमतीनां यावदर्थं निबद्धः।

The author further observes that his teacher has taught him this knowledge so well that he could compose this work.

जयति स गुरुः श्रीकण्ठो मे यदुज्ज्वलशिक्षया।
गुरुरपि मया निर्व्यूढेयं महाध्वरदीपिका।।

A king of Kola performed this function in which the author too had participated along with his father and this practical experience helped him to compose this work. Some relevant lines are :–

कलिबलविधुतानां कामधेनुर्द्विजाना-
मजनि जनककल्पः कोलभूपालमौलिः।।
पित्रा शास्त्रधियाहमस्य लघुकृत्ये प्राङ्मनाक् शिक्षित-
स्तद्यज्ञे गुरुणा द्वयोरयनयोर्मूर्त्यर्चने योजितः।
इति दीपदीपिकायामष्टमपटलेन कर्मशेषविधिः।
कर्मणि दर्शितनीत्या सम्यङ् नारायणेन समतानि।।

In the last line the name of the author is given as Nārāyaṇa. Śrīkaṇṭha must probably be the preceptor of the author and the writer was present for the performance of this function by Kolabhūpati at his father's command.

Bhadradīpakriyā : Anonymous

There is yet another work dealing with the ceremony of Bhadradīpa of anonymous authorship. It consists of 150 granthas only. It gives a descriptive account the rituals relatingto Bhadradīpa, and begins as follows :[1]

गुरुं गजाननं गोपगोपिकाजनवल्लभम्।
प्रणम्य लिख्यते तन्त्रे गोपितो दीपिकाक्रमः।।
अमुष्य भद्रदीपस्य ब्रह्माण्डे सात्वतादिषु।
अन्येषु तन्त्रकल्पेषु विविधेषु विचक्षणैः।।
मुनिभिः सूचितास्तत्र याः क्रियाः विविधाः पुरा।
ता एवात्र विलिख्यन्ते संक्षेपक्रमलक्षिताः।।

The author mentions that he is only relating the rituals described in early Tantric texts. The work comes to an end with the statement that it was written down at the instance of his teacher Śrīkaṇṭha; whom Nārāyaṇa the author of Bhadradīpadīpika refers to as his preceptor.

तत्र कर्मसौष्ठवक्लृप्तिरवश्यकरणीयेति
बहुविदामनुयोगाददित एवमम भद्रदीपाक्रियो-
पदेष्टुः श्रीकण्ठगुरोरादेशानुस्मरणेन...
सकलावयवैस्संक्षिप्याभिहिता।

Colophon :

विष्णुशर्मवासुदेवशर्मणा लिखितमिदं पुस्तकं स्वीयमेव।

1. *Ibid.*, p. 2244.

Tantrasāra of Subrahmaṇya

Subrahmaṇya is the author of Tantrasāra.[1] The manuscript Col 2050 B consists of 2500 granthas. The subject relates to the rituals of Śiva, Skanda etc. The work begins as follows :

प्रणिपत्य हरिं शम्भुं गुरुं दुर्गां प्रभापतिम्।
साधकानां हितार्थाय तन्त्रसारं वदाम्यहम्।।
वैष्णवं पञ्चभिर्वक्ष्ये चतुर्भिश्शैवमेव तु।
पटलैस्तु त्रिभिः स्कान्दं द्वाभ्यां दौर्गं तथैव च।।
एकेन शास्तृयागं तु तन्त्रसारः समासतः।
पटलैः पञ्चदशभिः क्रियतेऽनुक्रमादयम्।।

The fifteen Paṭalas of the work are set apart as follows : Vaiṣṇava (5), Śaiva (4), Skānda (3), Durgā (2), and Śāstā (1) in that order.

इति तन्त्रसारे पञ्चदेवताप्रकरणे पञ्चदशः पटलः। तन्त्रसारः समाप्तः।
अन्तरचिद्गेहभुवा सुब्रह्मण्येन तन्त्रसारोऽयम्।
रचितः साधकपुंसां हिताय दोषेषु निष्कृती यूनाम्।

The epithet अन्तरचिद्गेहभुवा could not be explained at present though it denotes the house name of the author. In the course of the work he has given the following advice.

समूलफलसंयुक्तं भूतानां बलिमाचरेत्।
आचार्याय प्रदातव्यं सालङ्कारादि काञ्चनम्।।
आलोच्य पञ्चरात्रादिपञ्चतन्त्रार्णवं पुनः।
गुर्वादेशानुसारेण तन्त्रसारः कृतो मया।।
नैष देयोऽल्पविद्याय हरिभक्ताय वाग्मिने।
शास्त्रज्ञाय महिताय दातव्यो देशिकैः सदा।।

The owner of the manuscript is given as Devan Nārāyaṇan of Haripad who is a member of the traditional family of Tantrins who are to perform the rituals relating to the femous Subrahmaṇya temple of the region.

1. *Ibid.*, p. 2291.

Mantrasāra of Śaṅkara

Mantrasāra attributed to the authorship of Śaṅkara is an important work dealing with mantra and tantra. He has stated that the work was imparted to him by his teacher Dāmodara and that his role is only limited to writing it down.[1]

अवतीर्णं मुनेर्वंशे भरद्वाजस्य धीमतः।
नाम्ना दामोदर इति प्रसिद्धं तपसां निधिम्।।
नीलकण्ठात्मजं साक्षान्नीलकण्ठमिवापरम्।
कुण्डालयस्थश्रीकण्ठपादाब्जैकपरायणम् ।।
उपगम्य गुरुं शिष्यः कृतपादाभिवन्दनः।
मुक्तिस्थलग्रामलसद् गृहे राजकुलाभिधे।।
जातो महिषमर्दिन्यास्समीपे विप्रसङ्कुले।
वसिष्ठवंशजो नाम्ना शङ्करोऽतिप्रियो गुरोः।।
इदमाह वचो धीमान् विनयावनतो वशी।।

This is how the work begins. Śaṅkara the author received instructions from Dāmodara, the son of Nīlakaṇṭha, a devotee of the goddess of Muktisthala. Nīlakaṇṭha, the father of Dāmodara was the native of Kuṇḍālaya (Tṛkkaṇṭiyūr)

Towards the end of the work the author speaks about the transmission of the text; as follows :

मुक्तिस्थलालयगिरीन्द्रसुताप्रसाद-
लेशाप्तवाक्प्रसरवैभवलब्धकीर्तिः।
सेवाविधिं विबुधनायकवल्लभायाः
श्रीशङ्करस्समवदत् स्वगुरूक्तरीत्या।।

अधुना श्रोतुमिच्छामि मन्त्रान् गुह्यतमानपि।
स्वैस्वैर्विधानैः सहितान् प्रयोगैश्च पृथग्विधैः।।

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1. Vatakkumkur, KSSC. II, p. 384.

वैदिकांस्तान्त्रिकांश्चैव ब्रूहि मे ब्रह्मसत्तम।
एवमुक्तो गुरुः प्रीतः तमुवाच स्मयन्निव।।

Various mantras are enunciated with their benefits. Thus we have Sarasvatīmantra, Dhanvantarimantra, Aindramantra, Indrāṇīmantra, Pārvatisvayamvaramantra, Vīrabhadramantra etc. These mantras are to be used as part of Tantric rituals by experts in the field. Manuscipts of the work are available.

Daurgānuṣṭhānakalāpasaṅgraha : Anonymous

This is a work giving details of the rituals relating to goddess Durgā enshrined in many temples of Kerala. According to tradition sage Paraśurāma has established 108 temples consecrated to the goddess. Hence the present work of anonymous authorship is of great importance. The work under reference begins as follows :[1]

वन्दे देवीं जगद्धात्रीं दुर्गां दुर्गतिनाशिनीम्।
इष्टार्थदायिनीं मायां महिषासुरसूदिनीम्।।
देशिकं गणनाथञ्च प्रणम्य विधिवल्लभाम्।
बीजाङ्कुरादिकं वक्ष्ये दुर्गायास्सर्वसिद्धिदम्।।
आलोड्य दुर्गागमसारसागरं
मद्देशिकोक्तानि वचांसि संस्मरन्।
क्रियाकलापं सकलं प्रवक्ष्ये
वापादितीर्थाप्लवनान्तमत्र।।
वैष्णवादिकमार्गेण प्रायशो निखिलाः क्रियाः।
अत्र भेदोऽयमस्माभिर्यथावदभिधीयते।।
अथात्र दुर्गानुष्ठानकलापसंग्रहोऽस्मत् सम्प्रदायरीत्या प्रोच्यते।

The manuscript contains 5500 granthas, though it ends abruptly as follows :

चतुर्थेऽहनि प्रातः अभिषिच्य सर्वं यथापूर्वं विधाय सम्पूज्य रात्रौ श्रीभूतबलिं च कुर्यात् इति।

1. Col. No. 728. Descriptive Catalogue of Curator Office Library, p. 2647.

Miscellaneous works on Tantra

In addition to those described earlier there are a host of short manuals covering various aspects of Tantric rituals. They relate to installation, consecration, purification, renovation, expiations, measurements, mantras, flagstaff, temple theatres etc. Most of them are expositions on items taken from original treatises of authorities. Hence the authorship of these tracts are not noted. Descriptive Catalogues and other accounts provide their name.[1]

Some of the titles are noted here : Jīrṇoddhāra, Tantrasiddhi, Tantrānuṣṭhānakrama, Nārāyaṇātmakam, Bimbalakṣaṇam, Brahmatāntrikam, Puṣpāñjalividhānam, Pūjākalaśodbhavaprakāra, Kalaśacandrikā, Dvādaśyārādhanā, Kaumārabali, Kālītantram, Prayogaratnamālā, Maṇḍalacatuṣkalakṣaṇam, Mahāgaṇapatikalpam, Mahāsammohanatantram, Vijayabalikalpam, Nāgabalikalpam, Mātṛsadbhāvam, Skandasadbhāvam, Kukkuṭakalpam, Dhvajapratiṣṭhāvidhi, Śāstṛpūjākramam, Viṣṇuśāstṛ pūjākramam, Pārvatyupāsanākramam, Mūrtitrayakalpam, Viṣṇupūjākramam, Raktacāmuṇḍikalpam, Āvahantikalpam, Kriyākramadyotikā, Tantranirṇaya, Kṣetrapālajīrṇoddhāra, Prayogaratnākara, Balikalpam, Vanadurgākalpam, Śaivāgamanibandhanam, Tantrasamuccayaśilpabhāga with Malayalam commentary, Śrīmūrtilakṣaṇam, Keśavādicaturdaśamūrtilakṣaṇam, Aṣṭamūrtilakṣaṇādi, and Rudrādimantrakramam.

Many works of similar nature are known by quotations by commentators as well as authors. Such works incidentally deal with art, architecture, sculpture, mural paintings, iconography and allied topics.

From the above list it can be seen that Āgama and Tantra literature include a wide variety of topics. It also includes Śilpaśāstra which is basic to iconography. Worship dealt with in the Āgama necessarily involves images which are worthy of worship. The rituals and sequences that are elaborated in such works find relevance only in the context of an icon which

1. See E.V. Raman Nampūtiri, *op.cit.*, pp. 91-92; Descriptive Catalogue, *op.cit.*

is contained in a shrine. And icons are meaningful only in the context of shrines and worship. Traditional training is necessary to perform worship. Hence, Tantrins have taken upon themself, the task of writing manuals to help their successors to carry out their hereditary functions. As a result we have many short tracts dealing with minor deities about whom details are not available in major works.

Adaptations and Translations

Many of he standard works on Tantra are seen translated and adapted to the vernacular is addition to composing Malayalam commentaries. Some of these are worth mentioning, as they are coming from authoritative sources.

1. Malayalam translation of Tantrasamuecaya with text in Malayalam script was prepared by Maheswaran Bhaṭṭatirippad of Kuzhikkāṭṭu Illam of Tiruvalla. It was published in the Trivandrum Malayalam Series (Part I TMS 64, Paṭalas 1-4); 1941; Part II, TMS 66 (Paṭalas 5-8), 1942; Part III, TMS 68 (Paṭalas 9-12), 1945.
2. Kuzhikkāṭṭu Pacca by the same author was published from Pancangam Press, Kunnam-kulam with a revised translation and additons. The fifth edition of the brok was published in the year ME 1172/AD 1997. In this edition it is mentioned that Maheswara has also composed works like Śeṣasamuccayabhāṣāvyākhyānam, Tantrasamuccayārthatāparyam and Jīrṇoddhāraṇam (all of which remain unpublished).
3. Kunnathūr Paṭiññāreṭattu Ceriya Anujan Bhaṭṭatirippād (KPC. Anujan Bhaṭṭatiripad for short) has brought out a useful translation in 3 vols and issued the same from Pancangam Press, Kunnamkulam Part I, (Paṭala 1-4) ME. 1165 / AD 1990; Part II, (Paṭalas 5-8) ME. 1166 / AD 1991; Part III (Paṭalas 9-12) ME 1167 / AD 1992.
4. Kāṇippayyūr Dāmodaran Namputirippād has brought out the Śilpabhāga of Tantrasamuccaya putting together the relevant portions from the various Paṭalas of Tantrasamuccaya from Pancangam Press, Kunnamkulam, ME 1163 / AD. 1998.
5. Śeṣasamuccaya with text in Malayalam script and commentary in Malayalam was published by Kalpuzha Divākaran

Namputirippad, from Tantravidyāpīṭham, Sabhāmaṭham, Chovvannur in 1997.

6. Tantradarpaṇa, the first publication of the above mentioned Tantravidyāpīṭha deals with the subjects treated in Tantrasamuccaya. The second part of the work is yet to be issued. Part I was issued in 1977.

Puṭayūr Bhāṣā of Vāsudeva

Kriyādīpikā popularly known as Puṭayūrbhāṣā (variously spelt as Puṭavoorbhāṣa) is divided into 12 Paṭalas and consists of 2944 verses in Anuṣṭup metre. After worshipping the god at Cellūrnātha temple he worships his preceptor called Panduranga before embarking on his mission.

"Tantramāya samudrattinnantayāne supotakam cintaye pāṇḍuraṅgākhyam santatam ñān gurūttamam".

The name of the author as given as "son of Nārāyaṇa" in the last stanza of the first Paṭala—[1]

Itthaṁ kriyādīpikayil
naṭe paṭala īritaḥ/
nārāyaṇatanūjena
cellūrnāthaprasādataḥ//

The name of the treatise is given as Kriyādīpikā, a title which he has justified by the stanza 235 of Paṭala 12 as follows :

laghukriyākramam kaṇṭā-
ladhikam nalla dīpikā/
ataḥ kriyādīpiketi
peruṇṭayatitinniha//

The identity of the author as Vāsudeva belonging to Pūntoṭṭattu Puṭayūr house in Talipparamba is mentioned in another stanza. Further he has stated that he is the 'pitṛvya' of Maheśvara The language of his treatise is given as "bhāṣāmīśrita saṁskṛta."

"Sumanovātikājāta puṭayūr vāsudevanāl
mahesvara pitṛvyeṇa paṭhiccuṇṭāyatokkeyum
ślokarūpeṇa bandhiccu bhāṣāmiśrita samskṛtaiḥ//

The publisher of the book Śankaran Nampūtirippad of Kanippayyur is inclined to take a term "Cellūradhipatījyeyam" (stanza 237 of Paṭala 12)

1. Kriyādīpika alias Puṭayūrbhāṣa, Pañcāṅgam Press, Kunnamkulam, ME-1175 / AD. 2000 (III edn.)

occurring in a verse as suggestive of the date of composition of the work.

"evam kṛtā tantrabhāṣā
tantriṇām mārgadarśinī/
cellūradhipatījyeyam
bhūyādasmadanuṣṭhitā//"

Accordingly the year of composition is worked out as 1342 AD. This view of the publisher is seen expressed by Kakkāṭṭu Nārāyaṇan Nampūtiri who has contributed a preface to the edition.[1] Historians of Kerala Sanskrit literature like Dr. K. Kunjunni Raja are not inclined to accept this view observing that "we feel a psychological resistance to accept his thesis."[2] The present writer is inclined to share the view of Dr. Raja until further evidence comes up.

Conclusion

The Tantra literature of Kerala is vast by any account. There are more unpublished works than that have been already published. Manuscripts libraries, both private and public contain this vast material. There is enough scope to compile a detailed history of this interesting religious literature having some bearing on socio-philosophical aspects.

1. See K.N.N. Elayathu, "Textual Traditions on Temple Architecture based on Puṭayūrbhāṣā", Indian Scientific Traditions, University Dept. of Sanskrit, Calicut University, 2003; pp. 271.
2. See Footnote 8 on p. 281 of the above volume.

Part – Two

PRECEPTS AND PRACTICES

1

Viṣṇusaṁhitā on Kerala Temples

It is evident that the Viṣṇusaṁhitā was composed as a compendium with special relation to the temples of Kerala. Hence the author has dispensed with the fourfold arrangement of a treatise into the four Pādas which characterised the original.[1] But the author has intended the work to be a treatise on Tantra and he has defined what is Tantra in a very appropriate manner as follows:

सर्वेऽर्था येन तन्यन्ते त्रायन्ते च भयाज्जनाः।
इति तन्त्रस्य तन्त्रत्वं तन्त्रज्ञाः परिचक्षते॥

In a practical manual the topics are arranged in a particular manner. This is to enable the practising priest to understand and translate into action the various aspects of temple rituals. Here only the most essential aspects are dealt with, and that too in a very succinct manner. This can be best illustrated with the contents of Tantrasamuccaya which is even now held as a practical manual. The work deals with the following topics in its 12 Paṭalas. (1) Kṣetrabhūlakṣaṇa, (2) Prāsādalakṣaṇa, (3) Bimbalakṣaṇa, (4) Maṇḍapasaṁskāra, (5) Bimbaśuddhi, (6) Pratiṣṭhā, (7) Nityapūjā, (8) Kalaśasnāna, (9) Utsavavidhi, (10) Prāyaścitta, (11) Jīrṇoddhāra, and (12) Mantroddhāra.

The Viṣṇusaṁhitā has dealt with these topics in a different way and in a different arrangement. In addition it has dealt with some general matters in the first three Paṭalas (viz., Tantroddeśa, Tantravyākhyā and Viṣṇuvaibhava). The last two chapters (viz. Samayācāralakṣaṇa and Bhagavato yogaḥ) have no direct bearing on temple rituals. But in common with works like Īśānaśivagurudevapaddhati, the author has included it in the scope of his work. With exception to these major changes, all the topics found in Tantrasamuccaya are included in Viṣṇusaṁhitā in a more detailed manner.

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1. Viṣṇusamhitā, ed. T. Ganapati Sastri, reprinted with an elaborate introduction by Dr. N.P. Unni, Nag Publishers, Delhi, 1991.

The Viṣṇusaṁhitā has included all the salient features of the Kerala temples when it prescribes the mode of their construction. It will be of interest to note the main features of a typical Kerala shrine in the following words.[1] "The typical indigenous temple of Kerala can be clearly identified by its characteristic structure which distinguishes it from the temples in other parts of India. The gigantic construction and imposing gopuras which mark the temples in the other parts of South India are conspicous by their absence in Kerala. The characteristic Kerala temple consists of the sanctum sanctorum (garbhagṛha) which is usually circular (vṛtta) in shape but sometimes square (caturaśra) or rectangular (caturaśradīrgha) with a conical or pyramidal roof (śikhara) crowned by a crest (stūpikā). Within this garbhagṛha is the idol on a pedestal (pīṭha). Round the garbhagṛha is the first Prākāra called Antarmaṇḍala, the inner most boundary. Small Balipīṭhas representing the eight Dikpālas, the seven mātṛs etc., are placed here. A flight of steps called Sopāna connects this Prākāra with the door of the garbhagṛha. In front of the Sopāna is the main maṇḍapa. Round this maṇḍapa and Antarmaṇḍala is the second Prākāra called Antahāra forming a broad verandah with doorways on all the four sides. The Antahāra leads out into an enclosure containing the main Balipīṭha. After the Antahāra we get the fourth Prākāra called Madhyahāra the third boundary which is essentially a continous structure having an array of lamps all round from top to bottom. Beyond this and just outside the main Balipīṭha is the flagstaff (dhvajastambha). The fourth Prākāra called Bāhyahāra the fourth boundary is beyond this. If forms the pathway for the processions within the temple. The fifth and last Prākāra is the outermost wall of the temple. This is called Maryādā. The main entrance is through a simple Gopura which may be an ordinary doorway with a small roofing or one with a superstructure comprising rooms and verandah. The space between the garbhagṛha and Antahāra is roofless; so also is most of the space between and Madhyahāra and Maryādā. This results in every part of the temple being airy and well ventilated, a distinctive feature of the Kerala temple."

The following details too have to be kept in mind for a proper understanding of Viṣṇusamhitā. The treatise has dealt with in details the oblations to be offered to the god on numerous occasions. Hence it will be of interest as to the nature of worship usually performed. in the temples of Kerala.[2] The chief priest alone is entitled to perform pūjā to the idol installed in the temple. This is in contrast with Tamilnadu where one or more among a set of eligible persons can do the pūjā and with north India where, in

1. S. Venkitasubramania Iyer, 'Tantra in Kerala', included in Religion, Art and Culture, Trivandrum, 1977, pp. 17-18.
2. 'Tantra in Kerala', p. 20.

most temples, the devotee also can himself perform the pūjā. While performing the pūjā the priest mutters the mantras inaudibly but shows the gestures and connected actions with meticulous care in strict accordance with the rules and practices. This again, is in contrast with the practice in other places where the mantras are uttered loud and the accompanying Tantra is done, if at all, with less care.

The number of pūjās per day as well as the time of their performance are also bound by rules. Generally there will be three pūjās. Everyday the abhiṣeka (ceremonial bath) is performed to the idol very early. Pūjā called Uṣaḥpūjā is then conducted. At about noon, we get the second pūjā called Madhyāhnapūjā or Ucca pūjā. The temple is closed after this. It is reopened in the evening and the third pūjā is done in the early part of the night. This is called Ardhayāmapūjā after which the temple remains closed till the next morning. All these pūjās have certain peculiarities in detail, but the one that is most noteworthy is the offering of Bali to the Dikpālas and other connected devatās after the naivedyas to the principal deity, followed by a procession of the Utsavamūrti (portable idol of the principal deity) along the Bāhyahāra to the accompaniment of drums and other musical instruments. In some temples we get an additional pūjā called Pantīraṭi between the Uṣaḥpūjā and Uccapūjā and in certian temples yet another pūjā called Etirttapūjā between the Uṣaḥpūjā and Pantīraṭi.

The rituals during the Utsavas are very elaborate and have their own special features. But the item called Śrībhūtabali deserves special mention. This takes quite a long time and has to be done with special care and in strict adherence to the rules laid down for each devatā connected with it. Even the Timilā, which is, by the bye, a long drum indigenous to Kerala to be played with the hand, has to be beaten for each devatā in a different manner and for a different duration.

If one is to examine the contents of the Viṣṇusaṁhitā against the practices and procedures adopted in the Kerala temples everything will become clear and comprehensible. Some of the features of Kerala temples mentioned in the treatise may be examined here.

(I) Types of temple

The work does not deal in detail with the varieties of temples like Drāviḍa, Nāgara and Vesara as in the case of treatises like Tantrasamuccaya. But it mentions square and rectangular types as follows (XV. 23).

वृत्तायते च प्रासादे चतुरश्रायते तु वा।
स्थाप्यं शयनमन्यत्र स्थितासीनयियासवः।।

Idols are installed as standing, sitting, reposing, riding a vehicle and moving as maintained in a stanza (XV. 3)

स्थितासीनशयानानां यानगस्य चलस्य च।
या क्रिया पञ्चधा प्रोक्ता सा प्रतिष्ठेति कीर्तिता।।

The author prescribes as to which type of idols should be installed in the various shrines. A single storeyed temple is considered as ideal in Kerala.

(2) Idols

The author mentions seven types of idols as made of jewels, metals, stones, minerals, clay, wood, the one drawn or painted in surfaces like a well or a cloth. (XIV. 2)

रत्नलोहशिलाधातुमृत्काष्ठालेख्यभेदतः ।
प्रतिमा सप्तधा ज्ञेया निर्दोषा रत्नलोहजा।।

Of these except those using jewels and metals are likely to have defects. Hence proper care should be taken in their use. After classifying the stones as belonging to three genders like masculine, feminine and neuter, the author proceeds to explain that for the idols one should make of masculine stones and for altar (pīṭha) the type called feminine should be selected. The neuter variety of stone should be used for the base of the altar. The author states: (XIII. 79)

पुल्लिङ्गे प्रतिमा प्रोक्ता स्त्रीलिङ्गे पीठिका स्मृता।
रत्नन्यासादधस्तात्तु नपुंसकशिलेष्यते।।

Their qualities are also mentioned in detail. The idea is given in a succinct manner by the author of Tantrasamuccaya as follows. (I. 113)

गुर्वी धीररवा स्फुलिङ्गबहुला न्यग्रोधबोधिच्छद-
प्रख्या बिम्बविधौ विशालबहुला ग्राह्या शिला पौरुषी।
रम्भापत्रनिभा न चातिबहुला स्निग्धस्वरा शीतला-
स्त्रैणी पीठविधौ द्विलक्ष्मभिदुरा क्लैबी पदाब्जार्पणे।।

(3) Sanctum sanctorum

The most important part of the shrine is the central part called Garbhagṛha or sanctum sanctorum which is circular or square in shape. In front of this there will be a Maṇḍapa and around this is the place or corridor called Antahāra where other deities are also consecrated. The author has only briefly dealt with the construction of the sanctum.

After extolling the virtue of building temples, the author proceeds to narrate the preliminary rites like the preparation of the ground and the rites of sanctify the plot. Garbhādhāna is the laying of the central stone. A pot is sanctified and various things are put in it and it is conceived as the

womb for the divine pregnancy. Now pillars are erected one after another; doors are provided in different directions, altars are fixed; drains are made, walls are built and plastered, pinnacle is provided, ventilations are made, dovecots are built, corridors are arranged, and towers are constructed. The roof is covered by copper sheets or tiles. Separate shrines or places are consecrated for lords of the quarters and Viṣvaksena, divine mothers and other deities. Temple kitchen and Maṇḍapa are also built. Stones, bricks, wood and clay are made use of in the construction. Flagstaff also is provided. Thus the various items of the shrines are described briefly without going into their detailed measurements.

(4) Karmārcā—the movable idol

In the temple the idol is fixed in the sanctum sanctorum. It will be made of stones as a general rule and it is fixed well so that there could not be any vascillation or shake. For the purpose of procession, offering oblations to the attendant deities etc., the presence of divinity is necessary. Hence another idol called Karmārcā—the idol used in rites is made use of. This temporary idol mostly made of metals is kept within the sanctum sanctorum. At the time of giving oblations to attendants the priest transfers divinity by the process called Āvāhana from the fixed idol to this Karmārcā and takes it out. After the function is over the divinity is transferred back to the fixed idol. This procedure is followed on festival occasions when the god goes out of the temple campus for necessity since the god circumambulates the shrine through the attendants consecrated within the temple campus. There are several references to this Karmārcā in the text. For eg.

कर्मार्चायास्ततो मूर्ध्नि सिञ्चेदोमित्युदाहरन्।

(XVIII. 47)

लेप्येऽधिवास्य कर्मार्चा कर्मार्चायां प्रयोजयेत्।

(XVIII.68)

स्नानादीनि तु कर्माणि कर्मार्चायां प्रयोजयेत्।

(XVIII.69)

कर्मार्चा तु समाराध्य मण्डपे समलङ्कृते।

(XX.54)

पीठे विन्यस्य कर्मार्चा कार्यं विज्ञापयेच्छनैः।

(XXI.10)

After the ritualistic purposes are over it is taken back into the Garbhagṛha to transfer the divinity to mūlabimba—the fixed, original idol. Transference of divinity by invocation (Āvāhana) is to carried out at the beginning and end of every outing of the god. (XXI-31-32)

गत्वा गर्भगृहं पीठे निवेश्य सुसमाहितः।
तोयेन गन्धपुष्पैश्च बुद्ध्यावाह्य समन्त्रकम्।
मूलबिम्बे यथान्यायं सर्वेण प्रतिरोपयेत्।
यात्रादावन्ततश्चैवमावाहनविधिः स्मृतः॥

The Mūlabimba is also called Mūlārcā as against Karmārcā.

तत्त्वन्यासादि सर्वं तु मूलार्चायामिति स्थितिः।

(XVIII.70)

(5) Antahāra and Madhyahāra

There are various sections or corridors surrouding the sanctum. These are referred to be terms like Antahāra, Madhyahāra and Maryādābhittikā. Garbhagṛha is the main shrine where the chief deity is properly consecrated. This will have only one door usually though there is a conception for a second door to the right. In front of the door there will be a flight of steps called Sopāna. After the steps a Maṇḍapa is located in front of the god. Surrounding the god and the Maṇḍapa there is a corridor which is square in shape since walls are built on all the four sides with doors on each side. This is often called Nālambalam or Cuttampalam. (a quadrangular fortification around the shrine) the first Prākāra around the Garbhagṛha is called Antarmaṇḍala. The space between the shrine and the walls which is rectangular is shape houses many deities; attendants and lords of quarters.

Madhyahāra is the place outside this first fortification. It is in this first Prākāra that lamp stands are fixed. The outer space also houses various attendants who deserve daily oblations and the god visits them to offer the same and for this Karmārcā is used. This second corridor is again limited by what is called the path for circumambulation or Pradakṣiṇamārga. So Madhyahāra is that place in between the first Prākāra and Pradakṣiṇamārga.

The wall that forms the compound wall is called Maryādābhittikā. All these three names are referred to in Viṣṇusaṁhitā as follows (XIX. 24)

अन्तर्मण्डलदण्डार्धदण्डे स्यादन्तहारका।
मध्यहारा द्विदण्डा च चतुर्मर्यादभित्तिका॥

(6) Divinities in the Antahāraka

Various divinities are located within the Antahāraka with representation of stones. To the right of the god (looking east) on the side of the garbhagṛha (to the south of the sanctum) can be noticed seven small Balipīṭhas—a granite resembling a cap in a row with two more pīṭhas by the side of the first and last (seventh) making a total of nine. The seven stone caps in a row represent the seven divine mothers called Brāhmī etc.

The two who respectively guard the first and seventh are Vīrabhadra and Gaṇeśa. Viṣṇusaṁhitā notices this general feature seen in the major temples of Kerala, as follows (XIX-10-11).

ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा।
वाराह्यैन्द्री च चामुण्डी याम्ये वै सप्त मातरः।।
वीरभद्रगणेशाभ्यां सह प्राकारपार्श्वतः।।

On the opposite direction, on the northern side of the sanctum too there are seven more divine mothers who are often not represented by stones in temples. They too are guarded by two deities. Even though they are not represented with any tangible form they too are offered daily worship and oblations when the god moves out of the sanctum (in the form of Karmārcā) of feed his attendants. These seven mothers and their guards are named as Vāgīśvarī, Kriyā, Kīrti, Lakṣmī, Śṛṣṭi, Vidyā, and Kānti. They are protected by Śrīdhara and Hayāsya (also called Aśvamukha). (XIX-15-16).

सश्रीधरहयास्या वा वागीश्वर्यादिमातरः।
वागीश्वरी क्रिया कीर्त्तिलक्ष्मीः सृष्टिश्च पञ्चमी।
विद्या कान्तिरिति ज्ञेयाः शङ्खचक्रगदाधराः।।

The divine mothers and their guards consecrated on either side of the sanctum is offered oblations every day. For this they are invoked by name. (XXII-59-60).

वीरभद्र! नमस्तेऽस्तु नमो विघ्नेश्वराय च।
ब्राह्म्यादिभ्यश्च सप्तेभ्यो मातृभ्यो वै नमो नमः।।
श्रीधराय नमस्तेऽस्तु नमस्तेऽश्वमुखाय च।
वागीश्वर्यादिमातृभ्यः सर्वाभ्यो वै नमो नमः।।

Another important deity located within the Antahāra, often in a separate, smaller shrine is Viṣvaksena. This god wields Śaṅkha, Cakra and Gadā and always places his left index finger on the tip of his nose. (XIX. 18).

विष्वक्सेनोऽदितौ स्थाप्यः शङ्खचक्रगदाधरः।
तर्जयन् वामतर्जन्या नासाग्रासन्नया जगत्।।

In every Viṣṇu temple the idol of Viṣvaksena can be seen installed in the northern direction within the first corridor surrounding the sanctum sanctorum. Viṣvaksena is supposod to be a close attendant of the god removing his left-overs etc. Hence he is also called as Nirmālyadhārin. (XXII-61).

विष्वक्सेन! नमस्तेऽस्तु देवनिर्माल्यधारिणे।
शङ्खचक्रगदापाणे! महापारिषदेश्वर!।।

He is designated as the leader of the numerous attandant deities, enshrined in a temple to protect the same.

Here it may be noted that according to Tantrasamuccaya there is an attendant deity like Nirmālyadhārī enshrined within the sanctum sanctorum and serving on the god removing his left-overs etc. In offering the oblation Nirmālyadhāri should be treated well. Tantrasamuccaya states (IX-21)

निर्माल्यामृतभोजिनश्च निखिलेष्वप्यर्चयेत् स्वास्पदे।

In a temple of Viṣṇu there is no separate deity installed as Nirmālyadhārī but assumes the role.

Small Balipīṭhas to represent the eight Dikpālas, lords of the quarters are to be seen fixed within the Antahāraka. This is a must in every temple and it is a minimum requirement irrespective of the dimension of the shrine. They are bowed to as follows. (XXII.21).

इन्द्रश्चाग्निर्यमश्चैव निऋतिर्वरुणस्तथा।
वायुर्वैश्रवणेशानौ मङ्गलं प्रदिशन्तु नः।।

There are two guards who protect the only entrance to the sanctum sanctorum. They are called Caṇḍa and Pracaṇḍa—two fierce deities as suggested by their names. They are to be offered oblations calling them by their name. (XVIII.66)

द्वारि चण्डं प्रचण्डं च देवदौवारिकावुभौ।

नमोऽन्तेन स्वनाम्ना तु स्थापयित्वा बलिं हरेत्।।

These two door keepers are said to be the sons of Narasimha. There is a mark of disc on the head of Caṇḍa while Pracaṇḍa wears a mark of conch on his head. (XXII. 48-49).

नमस्ते द्वारपालाय चण्डायामिततेजसे।
नरसिंहतनूजाय चक्रेणाङ्कितमौलये।।
नमस्ते द्वारपालाय प्रचण्डायामितौजसे।
नरसिंहतनूजाय शङ्खेनाङ्कितमौलये।।

The other deities consecrated within the Antahāra are : Gaṇapati, Durgā, Dakṣiṇāmūrti, Śāstā, Subrahmaṇya, Ananta and the vehicles of the respective gods personified as deities: This is mentioned by Tantrasamuccaya (IX.20-21) as follows.

द्वाःस्थौ पार्श्वद्वये द्वार्यजितपुरमुरद्वेषिणोर्मण्डपेऽग्र्ये
वाहं पृष्ठेऽहिराजं यजतु सगणपं दक्षिणे दक्षिणेशम्।
शेषेष्वेतानशेषान् स्मरजिति गतवाहाहिपान् द्वाःस्थवत्सु
द्वाःस्थान् सर्वेष्वथाग्र्यादिकदिगधिपतीन् वाहनान्तान् दशेशे।।

लोकेशोपरि मातृशास्तृमहिषद्विट्षण्मुखार्थाधिभू-

निर्माल्यामृतभोजिनश्च निखिलेष्वप्यर्चयेत् स्वास्पदे।

सोमानन्तरमेव वार्हतु धनाध्यक्षं तथान्तर्बहि-
द्वा:स्थेज्योपरि वाहनादिकसमिज्या वैवमन्तर्बलि: ।।

What Viṣṇusaṁhitā has dealt with in detail is recapitulated here by the author of Tantrasamuccaya very briefly. It is pointed out that the deities deserve oblations within the Antahāra are as follows:

The offering of oblation should begin with the two gate-keepers of the sanctum (Caṇḍa and Pracaṇḍa). Then Vāhana (Vehicle of the god like Garuḍa) is propitiated in Maṇḍapa. In the back of sanctum, Gaṇapati and Dakṣiṇāmūrti are installed and they need offerings. The eight lords of the quarters and the two gods Brahmā and Ananta the serpent lord (making a total of 10 lords of regions, the seven mothers on the south with their two guards, seven more mothers on the north with their pair of guards, then Śāstā, Subrahmaṇya, Kubera and Nirmālyadhārī deserve propitiation. In front of the Maṇḍapa two more gate keepers are imagined. They too need worship. Thus in addition to the main deity a host of divinities are worshipped in a temple.

(7) Deities in the Madhyahāra

Outside the first Prākāra also certain deities are worshipped. There are two gate keepers guarding the first Prākāra. Then there are deities protecting the flagstaffs and they number eight, each of them representing a group. There is a big stone altar called Balipīṭha just outside the door of the first fortification called Prākāra and before main flagstaff. This big Pīṭha represents the leader of all the armies of Bhūtas.

Kṣetrapāla is consecrated in the north-eastern direction Thus all the deities are located in the first and second Prākāras of the shrine.

(8) Temple Campus

According to Viṣṇusamhitā the temple campus is self sufficient and well provided. In dealing with the guards to protect various regions the author mentions places like Maṇḍapa (a hall), Bhāṇḍāgāra (the treasury to keep the valuables), Jalasthāna (well, tank etc., to supply water) Sabhāsthāna also referred to as Raṅga (assembly hall where discourses etc., are done), Mahānasa (the great kitchen), Pacanāgāra (the oven), Bhojanālaya (the feeding house), Kusumāgārā (the place for keeping flowers), Nirgama (the drains), Pīṭha (altar to offer oblations to Bhūtas), Gopuras (towers on all the four sides with gateways), Parivārālaya (shrines for attendant deities), Balipīṭha outside the Gopura, places to house horses, chariots and Garuḍa (the vehicles of the gods), Niches to keep the weapons, Jalāśaya (a big tank

for the use of the public to the south of the shrine and in front of the god) etc. All these are to be provided in a temple for the well-being of the people and of the country.

Temple means only the main shrine in which the deity for worship is properly consecrated. The inner part of the shrine is the sanctum which is referred to as the garbhagṛha. It is a dark space in the centre of a platform (vedi) raised from the ground on a base (adhiṣṭhāna) sometimes the base in raised on a pedestal to emphasize the shrine. The outer shell of the garbhagṛha is the prāsāda structure consisting of pillars (stambha) and walls (bhitti) builton the perīphery of the vedi. The roof of the prāsāda towers over the garbhagrha like a pyramid with straight or curved edges. This is called śikhara which is surmounted by a finial (stūpika). These can be noted in the various temple forms, not only of Kerala, but all over India.

Temple Priests

Though it is difficult to ascertain the period of the introduction of Tantra in Kerala, it can be definitely stated that Tāntrika rituals are closely connected with the temples of Kerala. According to tradition, sage Paraśurāma regained the land of Kerala from the sea throwing his battle exe. He is further credited with the establishment of 108 temples in this region. He is supposed to have brought Brahmins from other parts of India and engaged them to perform rituals in these shrines. The Keralamāhātmya purported to be a legendary history of Kerala maintains that God Viṣṇu instructed Paraśurāma to establish numerous temples all over the region and to install different deities in them. Temples of Dugā were located on sea-shores while those of Śāstā were established in hilly regions. According to the Keralotpatti, the sage is credited with the establishment of 4448 temples out of which 108 belonged to Goddess Durgā.

Another version of the Keralamāhātyma in Sanskrit containing more than 2300 stanzas and a hundred chapters states that Viṣṇu asked sage Paraśurāma to establish 24000 shrines in which 33 deities are to be installed. The sage did accordingly and made arrangements for the worship engaging twelve Tantrins of great repute. The following stanzas are interesting in this connection.

ब्राह्मणैर्वेदविद्भिश्च धर्मिष्ठैस्तन्त्रपारगैः।
पूजां प्रत्यहमस्माकं कारय त्वं भुगूत्तम।।
उत्तरादीन् द्विजानत्र गोदावर्युपसेवितान्।
कल्पयामास देवानां पूजार्थं भृगुसत्तमः।।
तन्त्रिणो द्वादश श्रेष्ठान् प्रतिष्ठार्थमकल्पयत्।
चतुर्विंशसहस्त्रं च देवालयमकल्पयत्।।

Thus it may be seen that sage Paraśurāma is credited with the establishment of numerous temples throughout the length and breadth of Kerala.

In consonance with the number of temples there are a host of different deities found installed in the shrines of the region. Most popular among

the deities are Śiva, Viṣṇu, Bhadrakālī, Durgā, Gaṇapati, Subrahmaṇya, Sarasvatī, Śāstā, Śaṅkaranārāyaṇa, Śrīrāma, Kṛṣṇa, Narasimha, and Pārvati, Other deities include Lakṣmaṇa, Baladeva, Varāha, Hanumān, Dhanvantari, Sūryanārāyaṇa, Paraśurāma, Kubera and Vedavyāsa. Some of these deities are conceived as having different aspects. For instance, Śiva is conceived as having the aspects of Dakṣiṇāmūrti, Śaṅkaranārāyaṇa, Ardhanārīśvara, Kirātarudra, Somaskanda, Candraśekhara, Vṛṣārūḍha, Gaṅgādhara, Tripurāntaka, Mṛtyuñjaya, Kālāntaka, Aghora and other forms numbering over fifty. This is the case with the deities like Viṣṇu and Devī, both of whom are conceived in their numerous divergent aspects.

Kerala temples have Vaidika and non-agamic ritual performances. Its tradition is Vedic and non-agamic laying stress on sanctity, simplicity, lack of any esoteric overtones and a prevailing naturalism that marked the worship and divinities in the temple. Bath and anti-pollution are considered as the prime requisites conducive to sanctity and one shall enter the temple only after cleaning himself or herself from the least trace of pollution and after bath. An air of fervid piety and scrupulous enforcement of sanctity prevails in the inner realms of the temple. Unlike the temples in other parts of India, the main temple proper in Kerala is open for visit or worship only from its exterior and not in the interior. This precious privillage is given only to the initiated clergy in charge of daily worship who are enforced celebates during the term of their office. Kerala is the most outstanding example in the whole country where conservatism and taboo regarding zones of permitted entry in a temple are most strictly enforced. Yet another peculiarty of the Kerala temple worship mode, lies in one's freedom from manifold rituals, direct approach to divinity by simple chant and gesture routine and absence of utsavaberas deputising for the mūlavigraha, although the concept of bhōgasakti is present. It thus attaches supreme importance to mūlabera and does not accept the ramification of the archa-tradition. The offering of sandal paste for both Viṣṇu and Siva and the distribution of bilva (wood apple) and tulasi (sacred hemp) leaves indicate the natural character of the offerings unlike ash or vibhūti in vogue in Siva temples of Tamilnādu and Karnātaka.

Almost every major temple in Kerala has a high priest called Tantri who enjoys the hereditary authority on matters of ritual in the temple. There are several families having these rights and Taraṇanallūr is the foremost among them. Since a family of Tantrins enjoys rights over several temples it is difficult to attend each temple and hence a Tantrin delegates his powers to other trained Brahmins who are to perform the function of the chief priest. These delegates are called Nampis whose right is fixed for a specific period. While the members of the family of Tantrins attend to the rituals on special

occasions like festivals, the Nampis perform the daily rountines. Even though other assistants are provided only the Nampi should perform the rituals called pūjā.

The story goes that Paraśurāma called the Brāhmin from the other side of the river and asked him to cross over the river which was flooded. The Brahmin, a devotee of Viṣṇu, meditated upon the Lord of fire and threw some sticks over the flood to form a bridge and easily crossed over to the astonishment of the sage. Before this the sage has already brought six Brahmins from Kumbhakonam after ascertaining their proficiency in Mantraśāstra.

It may be noted that in the Tamilnadu region a set of eligible persons are enjoined to perform rituals in temples. Several priests are present in the temple at the same time and any one of them is free to perform the Pūjā as required by the devotee. Sometimes even the devotee is permitted of offer pūjā to his liking. Further there the priest utters the Mantras aloud so that all could hear it. But Kerala priests just mutter the Mantras inaudibly and show various gestures with meticulous care following the prescriptions of the manuals. In other words, while the pūjā is just cursory in other regions, in Kerala only a trained priest can perform it. Further, he alone could touch the idol in the sactum sanctorum. On the other hand if anybody else touches the idol it calls for various expiatory ceremonies as if it is polluted. There are two kinds of idols in major temples of Kerala, viz., Acala—that which cannot be moved and Cala that which could be taken out. The first is fixed on the pedestal permanently and it is usually made of granite or sometimes made of a special kind of mortar called Kaṭuśarkarayoga over which water could not be poured. The movable idols are made of metals. The one used on the occasion of Śrībali, the one on which Abhiṣeka is performed and sandal paste applied and the one taken out for processions inside the shrine are movable idols. The Acala idols are made as standing on the pedestal, sitting on the Pīṭha and as reposing as in bed. In certain temples Tāntrika diagrams like Śrīcakra etc., are conceived as deities for worship. Sometimes mere weapons of deities like Śūla (trident), and Khaḍga (sword) are placed as idols for performing pūjā.

The essential qualifications and duties of these categories of priests are different and they are briefly described below.[1]

I. Mel-śānti (chief-Priest)

Mel-śānti is responsible for the conduct of daily pūjas (nitya-nidāna)

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1. S. Jayasankar, Temples of Kerala, Directorate of census operations, Kerala, 1977, pp. 251-52.

apart from helping the Tantri if required, in special rites. Therefore he should have thorough knowledge on the various aspects of the pūja system like daily pūjas, navakam, pañca-gavya, abhiseka-mantras and procedure for Śree-bali for each deity besides having preliminary knowledge about the personal purficatory observances of priest like deha-śuddhi, śankha-pūraṇa, prāṇayāma etc. He should also be the quite familiar with the mudrās to be shown at various occasions of pūjā which can be done only with practice. Another quality which the Mel-śānti must possess is the knowledge about the intricacies of śuddhi and aśuddhi (pollution) which have been briefly narrated in the Tantra works. Further he has to lead a ritualistic life as the vitality of the deity is related to his knowledge, sincerity and dedication. The duties of Mel-śānti can be summarized as shown below.

(i) Ensuring cleanliness and sanctity of the garbhagṛha besides observing personal cleanliness, wearing of ritualistic dress etc.

(ii) Performing pūjā as per Vedic or Tantric system according to the custom of the temple, with full knowledge of the saṅkalpa of the deity installed there. The details of saṅkalpa of the deity and details of pūja fixed at the time of pratiṣṭhā (installation) or punaḥ-pratiṣṭhā (re-installation) are to be obtained from the tantri or in his absence from the ūrālar or by conducting Deva-praśna.

(iii) Conducting pūjā at specified timings as per the custom fixed at the time of phatiṣṭhā of the idol; these timings should not be changed for the convenience of anyone.

(iv) Keeping under safe custody all ornaments, utensils etc; meant for daily use;

(v) Assisting Tantri in all special and expiatory rites.

(vi) Training a qualified and trust-worthy keezh-śānti for any emergency in case he has to keep away from the temple due to pollution, as a result of death in the family or due to any other unforeseen circumstances like sickness, marriage etc.

(vii) Reporting to the authorities of any damage to the idol, pīṭham, ṣaḍādhāra leak in the roof or any other aśuddhi for immediate rectification and for conducting purficatory rites.

Though the above are the general guidelines, in each temple the duties vary depending on the status of the temple, number of employees etc; apart from the requirements for special and expiatory rites. In ritualistic matters his responsibility and status are more than that of the Manager or Executive officer of the temple.

II. Keezh-śāntis (Junior priests)

In small temples there may be no keezh-śāntikkārs. Whenever they are appointed they have some special duties and responsibilities as an me rated below, depending on customs, manners and system of poojas in the temple.

(i) Preparing nivedya, ensuring its quality and measure and taking it to the garbhagṛha at specified timings of offering following the rituals.

(ii) Helping the Tantri and Mel-śānti in the rites of the temple ie; in navakam laying of padma, preparation of pañca-gavya and making arrangements for the hōma etc.

(iii) Carrying the bali-vigraha of the deity for Śree-bali, Śrībhūtabali, Utsava-bali etc, either over his own head or taking it in procession over the head of an elephant, in temple car (ratha) etc;

(iv) Distributing prasāda (remnant of the offerings of the deity) like sandal paste, holy water tīrtha, nivedya, etc; to the devotees;

(v) Officiating as Mel-śānti, if qualified to hold the post and is acceptable to Mel-śānti.

(vi) Ensuring safe custody of utensils and other entrusted to him at Tiṭappalli.

(vii) Keeping Tiṭappalli always very neat and tidy.

(viii) Ensuring punctuality in attendance as specified in the rules of the temple and

(ix) Ensuring sanctity of tiṭappalli and other prāsādas.

All these indicate that keezh-śānti has also a pivotal role in priesthood.

In the case of some of the famous temples, the chief-priest is not permitted to go out of the temple complex during his tenure. The members of his family may visit him, but not live with him. This custom is known as Purappeḍā Śānti. In certain cases the priest-hood of some temples are given to the family of a Tantrin as hereditary for a fixed remuneration. This right of the family is refined to as Kārānmā which applies to other temple servants as well.

The above-mentioned category of priests—Melśānti and Keezhśānti are to look after the daily rituals in temples. But there will be a Tantrin who has the authority to perform worship on special occasions like festivals, purifications etc. Each temple has a Tantrin who has the hereditary right to perform these function. It is only with his permission that a priest could enter the sanctum when appointed first.

According to traditions, sage Paraśurāma created Kerala out of the western ocean which needed at the spot where his battle axe fell. This traditional story in even supported by the references of Kālidāsa. After Brahmanising the region and causing to establish several temples, the sage conferred the supreme priesthood on a family known as Taraṇanallur whose successors are enjoying the right even now. In addition he fixed twelve more Brahmin families to hold hereditary rights in Kerala temples. All thus is mentioned in Keralamāhātmya.[1]

"Tantriṇo dvādaśa śreṣṭhān
Pratiṣṭhārthamakalpayat."

Since there are many families holding such rights we could only name some of them. The families and the members are :—

"Maṇalikkara Potti; Kūkkara Potti, Kuḷakkaṭappaṇḍā-rattil, Tazhaman Potti; Kuzhikkāṭṭu Bhaṭṭatiri, Parambur Bhaṭṭatiri, Kaṭiyakkol Namputiri, Manayattāṭṭu Namputiri, Puliyannūr Nampūtiri, Eṭappalli Nampturi, Kainikkara Nampūtiri Vempiliyattu Nampūtiri, Kūttālakkāth Nampūtiri Mattappilli Nampūtiri (often referred to with a prefix 'Bhadrakāli'), Kunnattu Bhaṭṭatiri, Cennās Nampūtirippāṭu, (several families in several localities), Kallūr Nampūtirippātu, Kāṭṭumāṭassu Namputiri, Pāmpum Mekkāṭṭu Namputiri, Aṇṭalāṭi Nampūtirippātu, Śrīdharañceṭattu Namputiri, Kāmprattu Namputiri and Poṭayur Namūtirippāṭu." These 23 families are among the prominent families.[2]

V. Rājarajavarma Raja[3] dealing with Brahminical authorities mentions 6 families of Vaidikas recognised by the royalties as Perumpaṭappu, Cerumukku, Kaimukku, Panthal, Kalliṅṅāṭu and Taikkāṭu. It is pointed out that the Vaidikas of Talipparambu are called Poṭavar. Of the four families Naṭuvam and Eruvasseri are famous. It is after the Poṭavar their treatise Kriyādipīka is variously refered to as Poṭavar bhāṣa, Puṭayūr Bhāṣa, etc.[4] Among the family of Tantrins, the historian mentions only the most important mes.—"Taraṇanallūr; Bhadrakāli Mattappalli, Cennās, Puliyannūr, Kāṭṭumāṭam, Kuzhikkātu and Tazhamaṇṇu."

If a member of a family is not in a position to attend his duties, he usually deputes some other qualified person.

1. E.V. Raman Namputhiri, op.cit., pp. 80-81 gives a list of 23 families.
2. Cerumukku Vaidikan Vāsudevan Namputiri has given the same list of families in his introduction to *'Saparivāram Pūjākal'*, Pancangam Press, Kunnamkulam, ME 1174/AD. 1999 (VIII edn.)
3. KSSC. II, pp. 112-113.
4. See Kriyādapika (Puṭayūr bhāṣa), Pancangam Press, Kunnamkulam, (III edn) 1175 ME.

Sometimes a traditional family of a Tantrins is seen split up into several sub-families and the members of the same are seen sharing ritualistic duties of the temple to which they are attached. Thus Kuzhikkāṭṭu family attached to the Śrīvallabha temple got the right directly from sage Paraśurāma. It is said that their original family was in the Cola country from where they moved first in Northern Malabar and later to Irinjālakkuṭa. Of the families which came to settle in Tiruvalla, Kuzhikkāṭu was a prominent one. They split up into several houses and each of them added the suffix "Kuzhikkāṭṭur' to their house-name. The houses thus separated or expanded from the Kuzhikkāṭṭu family are known as Tuṇḍiyil, Ceruvvalli, Coṇaṭṭu, Tekkeṭattu, Vaṭakkeṭattu, Āttupurattu, Mampuzha, Memana etc. In Iriṅṅālakkuṭa village remained houses like Kundoor Kuzhikkāṭu and Marattur Kuzhikkaṭṭu.[1]

1. P. Unnikrishnan, Nair, Śrivallabhamahā Kṣetracaritram, Tiruvalla, 1987.

3

Temple Architecture

Among the items of Indian architecture, temple architecture forms an important branch since there is the synthesis of Sthāpatya (engineering), Śilpa (sculpture) and Āgama (ritualistic) practices. The Prāsāda forms the focus of the temple complex in which exit accessory structures such as halls, theatres, secondary temples, wells and tanks. These are located inside the Pañcaprākāras the boundary walls of the five regions around the shine, called (1) antarmaṇḍala, (2) antahāra, (3) madhyahāra, (4) bāhyahāra and (5) maryādā. Of these Antarmaṇḍala in the innermost boundary around the sanctum. Antahāra is the second boundary of temple from Prāsāda. Madhyahāra in the third boundary comprising the Dīpamālā rows of oil lamps fixed on the exterior of the temples walls or on sepcial wooden-framed structure beyond the wall. Bāhyahāra is the fourth boundary while Maryādā forms the fifth and outermost compound wall.[1]

Though the temples existed from the pre-Christian era inscriptions on temples of Kerala are available only from around 800 A.D. H. Sarkar in his work, the Architectural Survey of Temples of Kerala gives three distinct phases of intensive temple building viz; (i) Early phase from 800-1000 AD, (ii) Middle phase 1001-1300 AD and (iii) Late phase 1301-1800 AD. For each phase he has given certain characteristics on the structures of temples. Extracts from his work are quoted below.[2]

(i) Early Phase (800-1000 AD)

"The temple-architecture of the Early phase is represented by temples built variously on square, circular and apsidal ground-plans. Oblong or rectangular plan was also in vogue to enshrine the images of Saptamātṛkas.

1. India, Art and Architecture in ancient and medieval periods, Publications Division, Government of India, pp. 38-39.
2. H. Sarkar, Architectural Survey of Temples of Kerala, 1978, pp. 97 to 101.

Side by side, there must have existed hypaethral temples, with a stone representing Bhagavati placed below some tree. Apart from the mother Goddess, the worship of Śiva, Viṣṇu, Kriṣṇa and Śastha was prevelent. Both nirandhara and sāndhāra temples were in vogue—the sāndhāra temples adapting only the traditional mode of construction. Many extant temples of the phase have four functional openings, thereby conforming to sarvatobhadra type of the texts. For wall decorations generally the Pāṇḍya method of providing recesses and projections with false niches has been followed.... The idea of namaskāra-maṇḍapa never attained any popularity, and the typical lay-out of this phase consists of sanctum, which may or may not be fronted by a detached namaskāra-maṇḍapa and a cloister, known as nālambalam enclosing it. Thus, the emphasis was laid only on the sanctum and not on any accessory pillared hall. In square temples, sometimes, specially in the Chera country, a narrower mukha-maṇḍapa projects out of the larger sanctum. So far as the apsidal and circular temples are concerned the space in front serves as mukha-maṇḍapa but is has no independent existence once it is viewed from outside. Thus, the temples of Kerala from the very beginning lack the conception of a well defined antarāla or ardha-maṇḍapa. It may be noted here that the temple building of this phase was patronized by the three major ruling dynastics the Āys, the Cheras and the Mūshikas."

(ii) Middle Phase (1001-1300 A.D.)

"The temple architecture in Kerala, in the Middle phase, showed several developments specially in the interior arrangement; and some of the features are unique in the annals of South-Indian architecture. Temples have been built on square, circular, apsidal and rectangular plans as in the previous phase but there is a possibility of the elliptical plan making its debut now.... Yet the emergence of a developed type of sāndhāra arrangement in shrine interiors marks a definite departure from the earlier attempts. Now the antara bhitti stands for the wall of a miniature Drāviḍa vimāna serving as the garbha gṛha. For that matter many temples of this phase reveal the fusion of typical Drāviḍa tradition with indigenous Drāviḍa-Kerala style—the latter forming, as it were, its outer cover.

Yet another distinguishing feature of this phase is the presence of more than one pradakshiṇa-patha, known locally as suttu (chuttu) -nadi, around the garbhagṛha. In many instances of circular and apsidal temples. row or rows of columns run along the ambulatory. This peripteral conception is absent in the square plan. Generally, the inner shrine of a circular temple is square on plan, both internally and externally, but there are examples where it has circular outer plan modified into a square in the interior has again the

inner shrine, having a circular plan both inside and outside has been noticed.... In the case of square temple, the garbhagṛha is invariable square, while the apsidal temple housed only an apsidal garbhagṛha.

Temples of the Sarvatobhadra type continued to be built but some interesting developments in respects of the number of doors of a particular shrine can also be noticed. For instance temples with or three doors and correspondingly one and two ghana-dvāras respectively were built in all probability in this phase.... The practice of enshrining the consort of a God at the back of the garbhagṛha must have received great fillip in the period.

Among the square shrines, the most notable development is the construction of a temple similar to the idea of the māṭakkōvil of the Tamil country. The Māṭattilappan shrine in the Peruvanam temple complex is an example of this kind. In this type. the temple has been raised on a high solid platform followed by the first tala of the shrine; consequently, the garbhagṛha can be approached by long flight of steps. The temple is also important in that it has an octagonal śikhara instead of square; moreover it is a three storeyed vimāna of a very imposing height. It is also noteworthy that this shrine has no namaskāra-maṇḍapa thus suggesting that, in this phase as well, the provision of placing a detached maṇḍapa in front did not constitute an essential feature of Kerala's temple architecture.

Two other characteristics of this phase, briefly speaking, are the practice of placing a bhūta figure near the praṇada, and carvings on hasti-hastha banisters depicting dance scenes, both inspired by the Chōla plastic tradition.

(iii) The Late phase (1301-1800 A.D.)

"The temple architecture of Kerala now reached its final stage of evolution, both in dimensions and exterior embellishments. A vast majority of the extant temples belong undeniably in this phase in spite of the fact that many of them owed their inception to an earlier period. Little development took place so far as the general plan of individual shrines is concerned, nor was there any further development in the shrine interiors. But the lay-out of the entire complex must have grown into greater elaboration and complexity.....

So far as the ground plan shrine proper is concerned, the temples of this phase conform to square, circular, apsidal, rectangular and even elliptical plans. The sāndhāra-vimānas with one of more pradiksiṇapatha dominated the temple architecture. In most of the examples, the garbhagṛha is a miniature Drāviḍa-vimāna, now built invariably on a square plan, having an octagonal grīva and śikhara....In the districts of Kōttayam and Ālleppey, there is a preponderence of wooden temples built on granite adhiṣṭhāna. Walls are carved minutely with scenes from the epics and the

puranas. Wooden Dvārapālas and bracket figures, apart from the murals enjoyed greater popularity. Timber-roofs were covered with copper sheets and all such roofs have bevelled edges to protect it from getting damaged due to falling of rainwater. Interestingly, the ends of rafters and beams have often been covered with metal rafter-shoes, embossed with figures of various deities. The tradition of stone sculptures rose to great heights as is evident from the reliefs and pillar decorations in the balikkal-maṇḍapa; they display many local features though grafted on the Nāyaka tradition. However, the minute ornamention of the sculptures of Kerala bear similarity with the Hōyśala tradition of Karṇātaka.....

A few words be said about the architecture of the gopuras of the Malabar coast. Compared to Tamil Nadu the gōpuras of Kerala are insignificant in height and dimensions. Yet they are endowed with grace and nobility, and the architects of Kerala have never allowed them to outshine the temple proper. Like the temples, these are also built of laterite and wood. Roofs are made of tiles, and rise to a height of three thalas over the gateway. Sometimes, we find the use of reverse eaves but the commonest use of such wooden eaves in the balikkal-maṇḍapa of small proportions".

The above narration of salient features of stylistic approach of Kerala temple architecture over a period of thousand years from 800 to 1800 A.D. gives an epitome of the rich tradition which we had in the past.

Architecture in Timber

The perfection of the building craft reached its pinnacle in the timber work. The timber worker preserved the knowledge base of the properties of large species of trees and their appropriate use under tension, compression, flexure, shear and bearing, techniques for felling, seasonring, shaping, joining and preservative treatment were developed using indigenous materials and techniques. The importance of these was emphasised through rituals at different stages of operations. Timber was used as the base of well shaped walling of sacred structures and clading for buildings. Doors, windows and other openings were developed indigenously combining safety, function and aesthetics. The structural use of timber found expression in column, beam, ceiling, attic and roof framing. Essential traditional Kerala architecture is architecture in timber.

This aspect is best illustrated in the timber wall construction and roof framing. The space enclosure by walling called "ara and nira", is a traditional method resembling the modern stud wall construction with the difference that it has a structural frame along the edges and fixed to the basement while the upper frame was integrated to the roof construction. This unique technique was used for the storage rooms, the core house or even for the whole construction. In rare cases, it was adopted even for temples.

The timber roof evolved in Kerala is space-frame with six basic elements—wall plate, ridge, rafter, collar, pin and eave reaper (ṣaḍḍāruka). For large span structures additional purlins (ārūḍhottara) supported on inclined struts (viṣkambha) were adopted to retain the strength and form of the roof. For theater, diagonal bracing similar to the modern "lamella" construction was incorporated with roof frame. The speciality of the timber frames was that it could be assembled on the wall plate. It could be dismantled and reassembled if needed at the same site or elsewhere in case of relocation. The system is well adapted to prefabrication.

Decorative treatment of timber was integral to the structural system. The points of load transfer, the joining of members etc; became natural locations for decorative treatments. The decorative treatment of columns included pedestals, shafts, capitals and brackets. The ceiling incorporated waffle treatments sculptural oranments and painting. The gable ends were projecting over the raised roof as well as on the side, providing a characteristic feature of the timber architecture of Kerala.

The refinement of roof construction indirectly decided the shape and size of the building. The wood workers thus had the two additional functions viz., (i) providing the basis measurements for the building and layout of areas and (ii) ensuring the compliance of this layout right from the foundation laying. The master craftsman (ācārya-āśāri) thus became the de facto planner and designer as well. His services were sought for site selection, site layout, the foundation stone laying and every such stage of decision making in a building operation. This necessitated the widening and deepening of his knowledge to the niceties of design theory. Owing to this all important role of the wood craftsman (takṣaka) the indigenous knowledge of building craft come to be designated as "takṣakaśāstra" of "Taccuśāstra" in this region.

Texts on Vāstuvidyā mention several types of building materials. Each of these materials had been subjected to close study and the methods for using it in specific locations have been prescribed. The materials are classified broadly into eight groups (1) Śilā (stone), (2) iṣṭaka (brick), (3) dāru (wood), (4) mṛtsna (soil), (5) mṛlloṣṭa (ceramic), (6) sudhā (mortar), (7) veṇu (bamboo) and (8) loha (metal). Of these brick, timber, stone and mortar form popular meterials all over the land.

Jīrṇoddhāra

Almost all works of Tantra produced in Kerala has dealt with the topic of Jīrṇoddhāra—renovation of old temples with equal importance to that of construction. The renovation of an existing temple is more important than the establishment of a new shrine. For urgent work one need not even wait for auspicious time or season.

Most of the stanzas dealing with the topic in the several treatises have great resemblances among them. Texts on Āgamas and Samhitas have provided the basis for the treatment of the subject. A few such texts may be mentioned here as follows :

Nāradīyasaṁhita, Kṛtyakalpataru, Viṣvaksenasaṁhitā, Pratiṣṭhāmayūkha, Bhārgavatantra, Viśvāmitrasaṁhitā, Suprabhedāgama, Padmasaṁhitā, Kāmikāgama, Rauravāgama, Kāraṇāgama, Sūkṣmāgama, Ajitāgama, Cintyāgama, Vīrāgama, Marīcisamhitā, Aparājitapṛcchā, and *Mārkaṇḍeya Saṁhitā.*[1]

Terms mentioned include-Mūlālaya (original sanctum), bālālaya (temporary shelter), bālabera (temporary idol), vimāna (shrine), prāsāda (shrine) ālaya (shrine) dāravabimba (wooden idol), lohaja (metallic idol), mṛṇmaya (clay-idol), bimbaparivartana (change of idol), bera (idol) jalādhivāsa (putting the idol in a tank), Vāstuhoma (worship of the plot).

These and other terms are used freely in the treatises written by Kerala authors. In fact what they give is only a continuation.

The subject is treated here in a historical and chronological perspective.

Mūṣikavaṃśa,[2] a historical poem of Atula assigned to the 12th century A.D., testifies to the fact that the period witnessed temple construction activities under the leadership of devout kings. The rulers of the dynasty established and renovated a host of temples, predominantly the shrines of

1. Some of these works have been published from the French Institute of Indology, Pondicherry, in recent times.
2. Ed. Dr. K. Raghavan Pillai, Trivandrum Sanskrit Series No. 246, Trivandrum, 1977; Printed with English Translation by K.P.A. Menon, Nag Publishers, Delhi, 1999.

Śiva by affording proper protection. They were not at all fanatics and hence they even protected Buddhist and Jaina temples too. The references in the poem give an insight into the religious activities of the northern Kerala during the medieval period. It is interesting to note that many Tantric texts were composed almost at the same time, a little earlier or later. Hence the activities had some solid basis on the principles of temple architecture.

The poem refers to Buddhist shrine at Mūlavāsa on two occasions. The first reference is in connection with the protection given to it from sea erosion. Vikramarāma, a king of the dynasty built a sea-wall and saved the shrine from the deluge of waves. The next reference is in connection with the visit of Valabha who entered the shrine and worshipped the idol of Sugata (Buddha).

The protection of Śrīmūlavāsa shrine is described as follows in three stanzas (xii. 96-98)

प्रथितमिह जिनस्य श्रीनिकेतं कदाचि-
न्मुषितजनविपत्तेरालयं मूलवासम्।
पृथुचटुलतरङ्गक्षुब्धवेलातटान्तः
कबलयितुमुदन्वानुद्धतं व्याजजृम्भे।।
सपदि च तमुदन्तं सन्निशम्यात्तकोपः
परिभवमिवशत्रोरात्मनोऽनन्तरस्य।
प्रतिजलधि स दूराहुद्यतासिः प्रतस्थे
न खलु जगति धीराः स्वस्य पश्यन्त्यभूमिम्।।
प्रलय इव गभीरध्वानमुल्लङ्घ्य वेला-
विसृतचटुलवीचेरुत्थितस्यार्णवस्य
तुलितजलदशल्कैस्तूर्णमाबध्य सेतुं
बलवदुपलभङ्गैस्तम्भयामास वेगम्।।

Once the temple of Jina at Śrīmūlavāsa was under the threat of sea erosion. Huge waves welled up to devour the shrine. Hearing the news and considering it as an offence by his nearby enemy the King (Vikramarāma) rushed towards the ocean flashing his sword, for the valiant consider nothing beyond them. He checked the momentum of the flood by constructing a dyke with huge blocks of stones looking like the fragments of dark clouds and prevented the surge of the sea which roared as if the deluge was on.[1]

This king Vikrarāma has donated some land to the Narayankannur temple at the foot of the Elimalai and the fact is recorded in an inscription

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1. N.P. Unni, A History of Muṣikavaṃśa, Kerala Historical Society, Trivandrum, 1980, p. 72.

in the following lines. (1) Vikkirarāmariṭaikkoṇṭamaicca pūmi (lines 11-13) and (ii) valitaranāyina vikkirarāmariṭaikkoṇṭa pūmi (lines 23-25). The inscription is dated in 929 A.D., and mentions the condition of the grant as Mūlikkulattu vyavastai (kaccam) which laid down strict rules and regulations for the conduct of temple affairs and administration of temple properties.

King Śrīkaṇṭha, the patron of the poet was a pious devotee of Śiva who renovated several temples of Śiva and endowed them with provisions. He is credited with the renovation of at least three famous temples dedicated to Śiva at Vaṭukeśvara, Kharakānana and Ahīraṇeśvara. At the time these temples were in ruins. Masonry and wood works were in much dilapidated condition and were about to fall down. The ravages of time were evident all over. Following stanzas of canto 15 describe the sorry state of affairs. Properties were looted and misappropriated by villainous elements. The king set out to restore the shrines to their previous glorious state.

लक्ष्म्या प्रतीतयशसा भुवि कर्तृनाम्ना
भर्त्राह्वयेन च दधद् वटुकेश्वराख्याम्।
पुंसो वपुर्विधिरिवैष जरावतीर्णं
भूयो नवं व्यधित मन्दिरमिन्दुमौलेः।।

यच्चास्तभोगविकलं पुर एव तत्र
ख्यातं गृहं खरवनाह्वयमीश्वरस्य।
कालेन तद् विघटितं समधत्त भूयः
पक्षोपलक्ष्यमिव बिम्बमतिग्मरश्मेः।।

सोऽहीरणेश्वर इति प्रथितं पृथिव्यां
सौधाग्ररुद्धहरिदश्वरथाश्वमार्गम्।
जीर्णं कदाचिदवलोक्य तमेव दध्यौ
देवस्य मन्मथरिपोर्दयितं निवासम्।।

विश्लिष्टचञ्चलमहोपलसन्धिबन्धं
भग्नैकतः पतितजर्जरदारुखण्डम्।
शम्भोरिहैव निलयं प्रविशीर्यमाणं
दृष्ट्वा ममाद्य झटिति स्फुटतीव चेतः।।

शुश्रूषणं मम गुरोस्तदभीष्टदस्य
गौरीपतेर्भगवतोऽपि च दासकृत्यम्।
धर्माभिरक्षणमपि क्षितिमण्डलेऽस्मिन्
कृत्वा विमानमिदमद्य समुद्धरामि।।

प्राप्ते पुनर्नवदशां वटुकेश्वरेऽस्मिन्
सोऽहीरणेश्वरपुरे खरकानने च।

अर्थान् परैरपहृतानपरांश्च दत्त्वा
पूर्वोचितान् पुनरधत्त नवोपहारान्।।

The state of the first two temples was comparatively better though they became dilapidated with efflux of time. But the case of the third, namely that of Ahīraṇeśvara was heart-rending. The condition of the shrine pained this royal devotee so much that he decided to rebuild the temple with immediate effect. He promptly carried out the renovations of these three temples dedicated to his tutelary deity Śiva. He not only reappropriated the wealth of the temple looted by miscreants but also instituted fresh endowments for their upkeep.

King Valabha is stated as effecting repairs to the famous Śiva temple at Cellūr. It was one of the most famous temples of medieval Kerala.

तत्र द्विजन्मतिलकैर्विहितः समेत्य
तद् ग्रामरक्षणविधौ सदृशेऽथ तिष्ठन्।
तूर्णं नरेन्द्रतनयः परिजीर्णसन्धि-
र्भूयः पुरं पुररिपोर्घटयाम्बभूव।। 13.71

This temple established by Śatasoma was repaired at the request of the Brahmins of the locality. He also established and consecrated a temple of Śāstā (Ārya), in the vicinity of the temple of Vaṭukeśvara.

प्रान्ते प्रशान्तविपदः शरणागतानां
चण्डेश्वरस्य वाटुकेश्वरमन्दिरस्य।
आखण्डलारिबलदुस्सहवीर्यमार्यं
भक्त्या स देवमनयन्नृपतिः प्रतिष्ठाम्।। 14.68

The serpents which are seen among the broken wall suggest the degree of ruin. They seem to be the ornaments of Śiva who longer remains there as if by gratitude. The crown of the God where the heavenly Ganges was said to have descended is now washed by the waters of the rain carrying the mixture of lime and dust from worm eaten logs.

दाक्षायणीघटितवामभुजं वरेण्यं
भूयः करेण भुजगान् परिलालयन्तम्।
अभ्याशभित्तिबिलकोटरवासिनोऽमी
सर्पास्त्यजन्ति न कृतज्ञतयेव शर्वम्।। 15.43
शीतांशुखण्डतरले शिरसि स्मरारेः
यस्मिन् पपात सुरलोकसरित्प्रवाहः।
प्रासादभङ्गगतयो घुणचूर्णमिश्रा
तस्मिन् पदं दधति सम्प्रति वृष्टिधाराः।। 15.44

Construction and maintenance of Hindu temples and shrines of other religions seems to have been one of the major activities of the Mūṣika rulers. Numerous temples were built by them from time to time. Care was also bestowed on renovating old and dilapidated temples. In the construction these shrines they showed particular care for their architectural excellence. Granite and wood formed the major ingredients of the temple though walls of bricks plastered with mortar are also met with. Mainly the basement and steps were built of granites while the super structure was made of laterite walls covered by different varieties of tiles or sheets of copper. In dilapidated edifices cracks were often noticed and were repaired soon. It is mentioned that often serpents were found crawling out of these cracks of temple walls. Sometimes the roof itself is found falling down leaving the god to the mercy of the elements. Thus the wooden parts that form the doors and rafter supporting the tiles are exposed to the elements and in due course they are eaten by worms and white ants. Such temples were renovated and in certain cases were rebuilt and restored to their former glory.

Life-like statues and carvings both granite and wooden were an integral feature of some of these temples temples. Thus in Vatukeśvara these were several sculptures and reliefs depicting different gods on temple walls. These gods without the closing of their eye-lids and donning flowers which never fade, seemed to be the friends of the main deity. The drama-hall or temple theatre was another attraction of the temples of the medieval Kerala.

Viṣṇusaṃhitā on Jīrṇoddhāra

The Viṣṇusaṃhitā of Sumati treats of all important apects of the Tantra related to the temples of Kerala. The twentyfourth Paṭala is devoted to Jīrṇoddhāravidhi—rules of renovation using ninetytwo and a half verses. It begins with the statement.

अथ वक्ष्यामि संक्षेपाज्जीर्णोद्धारविधिं परम्।
स्थापनात् सर्वथा कार्यो यस्मिन् दशगुणो विधिः।।

The portion comes to an end as follows :

स्थापयित्वा नवं बिम्बं स्नपनं चोत्सवं तथा।
पूजयेत् पूर्ववन्नित्यमेवं सिद्धिर्भविष्यति।।

The following are the main points under discussion.

1. Ten times care should be taken in the renovation than in the case of installation.
2. When the idol of Viṣṇu is broken, dilapidated or vascillating in its altar the village and the country itself would face calamites,

Like the soul leaves the dilapidated body and assumes a new one (in death) the god also leaves the damaged body in preference for a new idol.

3. Once the idol is fallen to ruins immediate action should be taken to renovate it.
4. The god should be transferred from the broken idol by the preceptor to a pot or to his own body till replaced into the new idol.
5. There are numerous items for these rituals.
6. The old idol should be pulled out from the altar using a mechanical device or by a bull.
7. The new idol shall be placed to a sounthern region in the temple campus and be covered with fresh clothes after placing it in a reposing position.
8. Later the old idol should be thrown into the depth of water.
9. Now the new one got ready may be put in for Jalādhivśra. After taking it out the divinity from the old should be transferred back to the new idol.
10. There are regulations as to what kind of damage necessitates the creation of a new one. If the hand of an idol is broken away if needs to be replaced. If one or two parts of a hand is broken it need not be replaced, but could be repaired. The broken portion can be covered or replaced by golden parts.
11. Parts of a stone idol can be repaired by copper or silver parts. This is applicable in the case of crown earlobes, dress etc., of an idol.
12. Idols which are beyond use should be cast away in the depth of a river, or lake or the interior of a forest.
13. From idols of metals, divinity may be taken away and the metal may be used for other purpose.
14. Earthen idols may be thrown in water.
15. Sometimes even in broken idols of temples, divinity is felt. In such cases also a fresh golden idol should be made and installed.
16. Brahmins well-versed in the lore should assemble before the god and fast themselves and pray to the god to reveal his wish through dreams.
17. Different gods and attendant deites shall be given oblation at the end of ceremony of renovation.

Prayogamañjarī on Jīrṇoddhāra

The twentyfirst Paṭala, which happens to be the last section is devoted to renovation by the author. The item is explained in ninety stanzas. The section begins as follows :

जीर्णोद्धारविधिं वदामि शिथिले जीर्णेऽथ दग्धेऽथवा
प्रासादे स्फुटिते विपर्ययगते लिङ्गेऽथवा चोभये।
ऐशान्यां दिशि तस्य गेहमभितः कृत्वा नवं मन्दिरं
तत्पार्श्वे चतुरश्रकं च पुरतः कुर्यात् पुनर्मण्डपम्।।

Whatever is prescribed for installation should be performed for renovation also. Idols could be of metal, stone or wood, fixed to an altar. Divinity may be transferred from broken idol to a pot to be replaced into the new one as and when one is got ready. Jalādhivāsa, Caturthasnapana etc., may be performed as usual.

Expiations are prescribed on the idol falling on the ground.

Dilapidated idols of stone are to be thrown into the depths of river while wooden idols may be reduced to ashes once they are replaced by new ones.

Various rites are prescribed in this connection.

Īśānaśivagurudevapaddhati on renovation.

The sixty fourth Paṭala is set apart for Jīrṇoddhāravidhi by the author. The subject is treated in a concise manner using only fifty four stanzas.

जीर्णोद्धारविधिं वक्ष्ये लिङ्गप्रासादयोः क्रमात्।
खण्डिते स्फुटिते भिन्ने चलिते पतिते हृते।।
दग्धे जीर्णेऽङ्गहीने च सगर्भे वा क्षते च्युते।
अज्ञानादधिके वोनमाने लिङ्गे तु मानुषे।।

Various situations are noted here which necessitates the renovation. When compared to earlier writers, the author adds new contingencies like the theft of the idol, wrong measurements either shorter or larger than prescribed, hollowness, washed away by rivers or waves of ocean. This applies to the altar as well as the idol.

Other procedures like a temporary shelter (called bālālaya), preparation of an wooden stool to put the old idol etc., prescribed. Permission of the divinity is to be sought for this. Once the work is on carpenters, masons and preceptors are to be paid in plenty. The amount of remuneration should be ten times of the installation fees.

प्रतिष्ठातो दशगुणां जीर्णोद्धारे तुदक्षिणाम्।
दद्यान्मूर्तिधरेभ्यश्चाप्याचार्याय ततोऽधिकम्।।

विप्रेभ्यश्चैव लिङ्गिभ्यस्तक्षभ्योऽर्थिभ्य एव च।
तद्वत् कर्मकरादिभ्यो दद्यात् देयांस्तु पुष्कलान्।।
लिङ्गे प्रतिष्ठिते यद् वा प्रासादकरणे फलम्।
जीर्णोद्धारे कृते तस्मात् द्विगुणं लभते फलम्।।

All the usual rituals are noted. This includes retransferring of the divinity from the holy pot to the newly brief idol, burning of the idol if it is made of wood or clay, melting of idol if it is made of metallic substances etc. The portion is concluded with the following lines.

नित्याद्यं कर्मचक्रं सविधिकमखिलं यत्र दृश्यं यथाव-
ज्जीर्णोद्धारावसानं सुरगुरुविबुधस्तं क्रियापादमूचे।।

Tantrasamuccaya on Jīrṇoddhāra

The eleventh Paṭala is devoted to renovation of temples. The treatment is comprehensive and the author describes it in 124 stanzas. The work having been considered as a standard work on the subject the sections assumes greater significance and the prescriptions are even now followed scrupulously.[1]

आकल्पान्तस्थास्नुभावेन भक्त्या
देवस्येदं सम्प्रतिष्ठापितस्य।
प्रासादादिस्वाङ्गजीर्तिर्यदि स्या-
दुद्धृत्यातस्तं नवाङ्गीकरोतु।। (TS. XI. 1)

When an idol is to be renovated it should be taken out from the pedestal and kept in a bālālaya—a short temporary shrine located to the rightside of the mūlālaya—the original shrine.

Several principles are enunciated in this connection. The author has drawn upon earlier works, Some of the main points are.

1. The new structure should not be different from the earlier one in measurement and plan.
2. Base, pillar etc., may be made as in the earlier structure.
3. If old material is to be used along with new ones, the latter should be used first to which the earlier ones shall be attached.
4. The minor temples in a campus should not be bigger than the main one.
5. For minor defects, the idol need not be replaced with fresh ones. It can be repaired if hand or foot is broken.

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1. Jīrṇoddhāraṇam (Malayalam : Collection of essays), Vāstuvidyāpratiṣṭhānam, Calicut, 2001, pp. 44-52.

6. Only the damaged portion need be repaired if the total condition is not bad.
7. If divinity is felt in a damaged idol it may be fastened together and used for worship as usual.
8. If the damaged idol is made of wood the preceptor may drench it in ghee and it should be reduced to ashes in fire. If it is a metal idol that is damaged, it may be given to a Brāhmin, or it may be melted to make bangles.
9. Aṣṭabandha may be prepared and applied to the base of the idol to fix it firmly without shake.

The section comes to a close with the following stanza—

इति तन्त्रसमुच्चये श्रुतार्चा-
क्रमसिद्ध्यै रविजन्मसम्प्रणीते।
दशमः सुसमापितः सहैकः
पटलो जीर्णसमुद्धृतिक्रियाढ्यः।।

Śeṣasamuccaya on renovation

The treatise is written as a complement to Tantrasamuccya. Still it also contains some references to the renovation of idols in the last section. The last six stanzas of the 10th Paṭala deal with the renovations of the shrine, the idol being worshipped, submersion in water, renovation of painted figure etc. The use of Aṣṭabandha in fixing the idol is stressed.

पूजार्चायामष्टबन्धस्य जीर्तौ
तस्यामावाह्य स्वसम्पातसिक्तम्।
जीर्णं प्रोद्वास्यादिबिम्बे विभुं तं
नीत्वेज्यार्चां क्षालयित्वा विधिज्ञः।।
पीठं प्राच्यावाह्य तं मूलबिम्बात्
क्षिप्त्वा प्रागुछिष्टरीत्याऽष्टबन्धम्।
सर्वं कृत्वा पायसं सन्निवेद्य
पूजां कुर्यान्मूलबिम्बे नयेच्च।।

Śilparatna on Renovation

Śrīkumāra has set apart the 29th chapter of his treatise for prescribing the rules of jīrṇoddhāra. He has followed the Tantrasamuccaya closely even quoting stanzas from it. In 35 stanzas he has summarised the procedures that have been postulated by his predecessors in the field. Nothing new is mentioned by him in this respect. Further he has quoted the rules for preparing the gum called Aṣṭabandha used to fix many items of temple

parts and joineries, especially in the case of granite. The wages of the labourers and measurements of wood are also mentioned by him.

Renovation at work

There are some interesting accoutns of renovation as practised by architects on the basis of ancient manuals.

The Avantisundari of Daṇḍin[1] contains such an interesting reference. "Once a renowned architect by by name Lalitālaya came to see Daṇḍin at Kāñci. People assembled there introduced him to Daṇḍin as a great architect who was proficient also in magic and who had written in Dravidian language (Tamil), a work by name Śūdrakacarita. Lalitālaya then told Daṇḍin that he had jointed a broken forearm of the idol of Viṣṇu in Mahāmallapuram on the sea cost and requested him to see if it was done correctly. On hearing this the commander-in-chief's son Raṇamalla who was the bosom friend of Daṇḍin asked him to accept the request of the archietect, for by so doing he would be able to meet his friends like the great Vedic scholar Mātṛdatta and Devaśarman who had gone to Mahāmallapuram from Kerala with the purpose of seeing him. Accordingly Daṇḍins started for the place accompanied by his friends like Jayantanārāyaṇa and Bhajanānanda. When he saw the idol he was amazed at the wonderful skill of the architect, because he could not even make out where the arm was broken. The text runs as follows :[2]

ललितालयनामा समात्तसूत्रग्रही वर्द्धकी तक्ष-
कपक्षप्रतीक्ष्यः स्थपतिरभ्येत्य भूमावुपाविशत्।
स दण्डिनमवादीत्-तदनुग्रहार्थमेव केवलम्
अनुमह्ममल्लपुरम् उरुतरङ्गहस्तसंवाह्यमानपादपङ्कज-
स्योर्मिमालिनो भगवतो भुजगवरशयनमनुगृह्णतः
शैलस्य शार्ङ्गधन्वनः केनापि कारणेन मणिबन्ध
एव भग्नो दक्षिणः करः। स तु मया प्रतिघटितः।
किमसावतिमहद्भिः आचार्यैस्तस्या दिव्याकृतेर्घटि-
ताया अनुरूपं घटते नवेति द्रष्टुमर्हथ। "न हि
वः शक्यमस्मादृशामसाधारणेनाभ्यर्थित-
मकृत्वा स्थानम्" इति। ..... पारावारशीकर-
सलिलबिन्दुभिरवहितेन चक्षुषान्ततस्तदर्चा-
शिशिरमभिनिरूप्य क्वचिदप्यनधिगतघटन-
प्रस्थानभेदस्तमेव स्थपतिमालोक्य "अप-

1. Avantisundari, ed. Suranad Kunjan Pillai, Trivandrum Sanskrit Series No. 172, Trivandrum, 1954, Introduction, pp. 5-6.
2. *Ibid.*, pp. 12-13.

चयितस्य पुस्तककर्मणः काष्ठेयम्, अत्र तु
कस्त्वया प्रतिसंहितः कर" इत्यभाषत। स तु
विनीतश्रमः शिल्पिवर्यः कृतार्थोऽहमेतावतेति
रचिताञ्जलिरनंसीत्।।

The idol under reference can be met with at Mahābalipuram even today.

Another instance of repair is with regard to the Śrivallabha idol at Tiruvalla.[1] The main idol is supposed to have been installed in B.C. 59. The slender 5-1/2 feet granite idol is very brittle and often sands come out when it is washed. Once a pot carrying sanctified water for ablution slipped from the hand of the priest and fell on the right forearm of the idol and it got broken up. It was repaired by covering the idol from navel upto neck by a silver jacket and fitted to the idol with nut and bolt. Now the idol could be seen only wearing the silver jacket-like covering.

Texts on Jīrṇoddhāra has permitted such repair and hence the idol as such need not be replaced.

दोषे लघुतरे बिम्बं नैव त्याज्या कदाचन।
बाहुछेदे करछेदे पादछेदे तथैव च।।

Almost all manuals on Tantra subscribe to the above view.

Some general principles for renovation are as follows :

1. In renovating an old temple ancient materials shall be used as far as possible effecting the recessary repairs.
2. In joining wooden parts old and new timbers should not be used together. Old must be joined to the old and new should be joined to the new timber.
3. Old wooden nails should not be put to use in new timbers.
4. The base of the timber shall be put at the base of the structure. Over the top new wooden parts may be joined.
5. Timber are of four kinds like Antassāra (with hard wood core like teak), Bahissāra (with hard wood outside like palm), Sarvasāra (hard wood althrough like usual) and Nissāra (soft wood (e.g. silk cotton) which does not suit for construction. The first three varieties may be chosen for varying situations. Seasoning of the timber after cutting down and debarkation is necessary.
6. Trees are also classified into masculine, neuter and feminine depending upon their allround shape.

1. P. Unnikrishnan Nair, Śrīvallabhamahākṣetracaritram, Tiruvalla, 1987, p. 240.

7. In renovation old measurements may be kept as far as possible with regard to size, height etc.
8. Additional storeys can be added provided they are according scientific and architectural designs.

9. Aṣṭabandha

This is a peculiar preparation of gum or wax using eight materials in a given proportion. The susbtances are pounded continuously for forty-one days and the gum is prepared. This is the only material to fix the idol to its seat or base and it is in constant use in the temples of Kerala even at present since most of the idols are made of granite.

Viṣṇusaṁhitā refers to this peculiar paste in the following lines (XVIII. 75-77).

लाक्षा सर्जरसः शङ्खः सिकता कुरुविन्दकः।
पुरं हिङ्गुलकं बोळा फलः क्वाथेन बन्धनम्।।
विमलाद्यष्टकं पेष्यं द्रवद्रव्यमनुग्रहाः।
नवशक्तिमयो बन्धो लक्ष्मीमाधवयोर्भवेत्।।
एवं कृत्वाष्टबन्ध्यं तु घृताद्यैः पञ्चशक्तिभिः।।

The Tantrasamuccaya (XI. 105) besides referring to the eight materials used for the paste also gives the right proportions to be added together. It states :

शङ्खः षड्गुणितः पयोधिगुणितः सर्जो द्विवृद्धाभया
कार्पासोपलवालुकाः सजतुकाः प्रत्येकमेकांशकाः।
लाक्षार्धामलकीसमेतमखिलं सञ्चूर्ण्य संयोजितं
तैलक्लिष्टसुपिष्टमात्मनवशक्त्यात्माष्टबन्ध्यं विदुः।।

The materials and the proportion in which they are used may be as (1) Śaṅkha—conch shell (6 parts); (2) Sarja—the resin of Sāla tree—Pinus Damamr (4 parts); (3) Abhayā—inknut or Terminalia Chebula (2 parts); (4) Kārpāsa—cotton (1 part); (5) Upala—a type of stone (1 part); (6) Vālukā-gravel from river sand (1 part); (7) Jatu—lac (half a part) and (8) Āmalakī—Emblic Myrobalan (half a part).

This gum is used to fill up the cavity in the stone especially at the base of the idol. Usually there will be a pit in the Pītha or seat into which the base part of the idol is inserted and fixed with Aṣṭabandha so that it will not shake. It seems that this preparation is peculiar to Kerala.

10. *Kaṭuśarkarāyoga*

There is another type of gum used for fixing the idol. It is known as

Kaṭuśarkarā yoga which is defined differently by different authorities. According to one authority red clay, Triphalā (The three myrobalans taken collectively, namely Terminaliachebula, Terminalia Bellerica and Phyllanthas Emblica) river sand and Resin of Pinus Dammar are to be mixed in the proportion of 1-3-10 and 14.

भूम्येकमानं त्रिफला त्रिमानं पाषाणजालं दशमानमेव।
चेञ्चल्यचूर्णेन समं सुपक्तं तैलेन युक्तं कटुशर्कराख्यम्।।

These are to be baked in oil and be formed into a paste. Once the heat is subsided it may be pasted on the foot of the idol.[1] Śaṅkara, the author of the Vimarśini commentary on Tantrasamuccaya has quoted Murāri who has given several such preparations.[2]

मृदं संगृह्य पूर्वोक्तां ततो मासद्वयोषिताम्।
चतुर्भिभाजिताभिश्च वालुकाभिर्विमिश्रयेत्।।
ततस्त्रैकटुकं चूर्णं विंशत्यंशं तु मिश्रयेत्।
नालिकेरत्वचां सारं छित्वा छित्वात्र मिश्रयेत्।।
आलोड्य त्रिफलातोये नालिकेररसान्विते।
श्लेषयेत् स्थूलबन्धेषु सर्वाङ्गेषु शनैः शनैः।।

With reference to another type of gum, he observes :—

हस्तेनैव मृदं दद्यात् कूर्चेन कटुशर्कराम्।
पिष्ट्वा त्रिफलतोयैस्तु शर्कराकल्कमेव च।।
कार्पासतूलसंयुक्तं सम्यक् कृत्वा विचक्षणः।
कूर्चेनैव तु तत्कल्कं शनैरेव परामृशेत्।।

In the absence of Aṣṭabandha several such gum preparations are made use of in fixing the idol to the base or altar.

11. Use of modern techniques could be resorted to by putting iron girders and shafts, but they may be fitted in a concealed manner. Nuts and bolts could also be used instead of wooden ones as situations demand. The overall appearance should be maintained in the work of renovating old monuments and structures.

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1. See Jīrṇoddhāraṇam (Malayalam) *op.cit.*, p. 116.
2. Nag Publishers, Delhi, 1990, (Part II, p. 240).

Kūttampalam—The Temple Theatre

Among the several Alpa-prāsādas or minor mansions in a temple campus the Prekṣāgṛha or Nāṭyaśālā popularly known as the Kūttambalam is of great significance. This hall located in the front portions of the campus is used for various purposes like Dīkṣā, Abhiṣeka, Yāga and Nṛttasthāna.[1] This rectangular structure is generally referred to in Tantric literature as Maṇḍapa.

चतुरश्रायतं कुर्यान्मण्डपं दैवमानुषम्।
द्वित्रिहस्तान्तरान् स्तम्भान् चतुर्हस्तान्तरांस्तु वा।
मण्डपे युक्तितः कुर्याद् भारनाहोत्तरोचितम्।
कुर्वीत मण्डपं युक्त्या प्रासादाभिमुखेष्वपि।
आरामपुण्यक्षेत्रादौ ग्रामगेहादिमध्यतः।।
दीक्षाभिषेकयागार्थं नृत्तस्थानार्थमेव च।।

It could have several doors, the normal case being four doors. The base shall be constructed as in the case of the original shrine.

Viṣṇusaṁhita speaks only of maṇḍapas with the same height of the towers and nothing special about a Nāṭyagṛha. Prayogamañjarī and Tantrasamuccaya speak only of Maṇḍapas within the campus to be used for various purposes.

A close study of the Tantra literature has shown that the first authority to deal with the Nāṭyamaṇḍapa is Śrīkumāra, the author of Śilparatna.[2] Chapter 39 stanzas 60 to 67-1/2 deal with the theatre under the caption of Nāṭyamaṇḍapa. Undoubtedly this happens to be the first authoritative reference to the subject even though the work itself must be a compilation by the Kerala author Śrīkumāra (c. 17th century AD.)

The printed version is given here despite the fact that there is some

1. Īśānaśivagurudevapaddhati, Kriyābhāga, Paṭala, 32, Maṇḍa palakṣaṇa, stanzas 101-104.
2. Trivandrum Sanskrit Series No. 75 Part I, 1922 (46 chapters).

mis-arrangement in stanzas :—The 39th chapter deals with the subjects like Mukhamaṇḍapa.

(Stanzas 1-12), Arcanāmaṇḍapa,

(Stanzas 13-50), Adhivāsamaṇḍapa

(Stanzas 51-59) and Nāṭyamaṇḍapa

(Stanzas 60-67-1/2) While describing the Arcanāmaṇḍapa it is stated :

नाट्यमण्डपहानार्धे षोडशैः शिवयुग्मकैः।
भक्ते युगांशकैस्तारं दशभिर्वा यथाक्रमम्।।
चतुरश्रं चतुःस्तम्भं नन्द्यावर्तं तु मण्डपम्।

The next section begins as follows :

अथ नाट्यमण्डपः-

पर्यन्ते प्रतियोनिभाजि बहिरूर्ध्वे वोत्तरस्याथवा
मध्यस्थे दलिते ततो विभजिते सम्यक् चतुर्वर्गकैः।
स्यादंशः पदकायतिस्तु वितते्द्वाभ्यां पदाभ्यां युतं
तच्छिष्टा ततिरुत्तरं नटनधाम्नो द्वित्रिसंख्यं मतम्।। 60।।
पदं तिस्रः स्तूप्यो विततिदलमस्योत्तरतला-
दुपर्युत्थाधः स्याद्विपदमिति युक्तस्तु चरणः।
पदं चाधिष्ठानं पदगणनयालिन्दचरणा-
न्तराण्यारूढांड्घ्र्याद्यखिलमुचितं मण्डपमपि।। 61।।
एकैकाष्टसु पार्श्वयुगगे द्वे द्वे च भागद्वये
द्व्यष्टौ दीर्घलुपा विदिग्गतलुपास्वाबद्धमूलाः पुनः।
कल्प्याच्छेदलुपाद्वयीषु समलक्षास्तासु कोणोन्मुखाद्
द्वेधा सर्वलुपान्तरं तु पदमात्रं चित्रपट्युज्ज्वलम्।। 62।।
रङ्गं स्वयोनिपरमेव समार्णवाश्रं
वेदाङ्घ्रिरुत्तरलुपाद्युचिताङ्गशोभि।
पश्चान्मृदङ्गपदमस्य ततोऽपि पश्चा-
न्नेपथ्यधाम च विभागविदा विधेयम्।। 63।।
रङ्गस्य नीप्रविततिः समसीम्नि मध्य-
स्तूप्या स्वमूलसदनस्य तु पश्चिमायाम्।
स्तूपी च सङ्गमवशात् कुशलेन कल्प्या
प्रायेण भारवितातिः श्रुतिहस्तदैर्घ्या।। 64।।
अथवाष्टाविंशतिभिश्चत्वारिंशतिभिः पुनः
विंशद्भिर्वाथ विभजेत् पर्यन्तार्धं पदाप्तये।। 65।।

देवस्याग्रे दक्षिणतो रुचिरे नाट्यमण्डपे।
नाहार्धे चतुर्विंशाशे विस्तारं दशभागत: ।। 66 ।।
षोडशांशे षडंशा वा कुर्याद्वा सुरमन्दिरे।
मानुष्यराजधान्यादौ युक्त्या लक्षणसंयुतम् ।। 67 ।।
सर्वं समाचरेन्नाट्यमण्डपेषु यथोचितम् ।। 67-1/2 ।।
।। इति शिल्परत्ने मण्डपविधानं नाम एकोनचत्वारिंशोध्याय: ।।

Tantrasamuccaya-Śilpabhāga—a Misnomer ?

Some modern scholars have taken the above stanzas as belonging to the Śilpabhāga of Tantrasamuccaya of Nārāyaṇa. Pañcāngam Press, Kunnamkulam has published a compilation in ME 1102/ AD. 1927 with the title "Tantrasamuccaya-Śilpabhāga." It is edited by Kāṇippayyūr Dāmodaran Namputiri who claims that the compilation was made by his late elder brother Parameswaran Namputirippad mainly based on the Tantrasamuccaya and occasionally drawing from Āgamic texts (especially with regard to the details on flagstaff). Though the editor has in his introduction stated that the Tantrasamuccaya has not dealt with Dīpamālā (lamp-stands), Nāṭyamaṇḍapa and Gopura he has given the name of Tantrasamuccaya-Śilpabhāga to the present work.

The first edition having gone out of print, the second edition was brought out by Kanippayyur Śaṅkaran Namputirippad in 1968 at the request of Dr. C.R. Jones who even offered financial assistance for the publication. The claim of the editor is that aspects of architecture treated by the Tantrasamuccaya are collected together in the present volume to highlight the theme.

A close verification of the Tantrasamuccaya and the present text shows that not even a single stanza occurs in the Tantrasamuccaya. All the stanzas are taken from the Śilparatna, where an additional half stanza also occurs.

Modern scholars like D. Appukkuttan Nair[1] and Goverdhan Panchal[2] and C.R. Jones[3] obviously subscribe to the view that the stanzas are from the Śilpabhāga of Tantrasamuccaya.

The verses of Śilparatna are rearranged as follows by the (anonymous?) author of Tantrasamuccaya-Śilpabhāga as follows :

1. D. Appukuttan Nair, Margi Souvenir, Trivandrum, 1971.
2. Goverdhan Panchal, Kūttampalam and Kūṭiyāṭṭam, Sangeet Natak Academy, New Delhi, 1984.
3. C.R. Jones, The Temple Theatre of Kerala, its History and Description (doctoral thesis), p. 18.

1. पर्यन्ते प्रतियोनिभाजि
2. पदं तिस्रः स्तूप्यो-
3. एकैकाषृसु
4. अथवाष्टाविंशति
5. नाहार्धे
6. रङ्गंस्वयोनि
7. रङ्गस्य नीप्रविततिः
8. देवस्याग्रे दक्षिणतः।

Changes can be noticed by the reader as also an additional line :–

मानुष्यराजधान्यादौ etc.

The general idea of the verses may be represented as follows :

1. The perimetre of the Kūttambalam shall be the 'pratiyoni' (the major orientation) of the structure. It shall be double as long as the breadth of pada. It can have one or two ārūḍha beam. Thus the perimeter can be fixed.
2. There shall be three stūpas (finials) each having a height of one pada (8 aṅgulas). The height of the roof shall be half its width above the uttara (beam). For pillars the height shall be two padas and for the platform it shall be one pada.
3. "Sixteen rafters, one in the middle on either part of and two each on either side of that, four in the koṭis, two at the front and one straight stretch down from the roof top. In addition to this there are Cetiras or jack rafters parallel to those at the Koṭis. From where these Cetiras start reaching down to the beams, there should be angular rafters diagonal to the respective Cetiras and from there upto the Koṭi on the opposite side of the diagonal. The angular rafters starting from the first three Cetiras from top, after touching the beams on the sides, will end at the place where the first Cetiras on the other side begin. The rafters that start from the other two Cetiras after reaching the beams will end at the place where the first straight rafter starts from. Thus there will be five Cetira inside the beam. All the angular rafters starting from the Cetiras (on the nettippuram or shorter side of the roof)will cross the beam and end at the Cetiras on the opposite side. Thus the space between two rafters will be a pada. All the points the rafters cross should be made beautiful with decorative girders." (Translated by Sudhā Gopālakrishnan).
4. According to another option the pada can be arrived at by dividing the major orientation by twenty eight, twenty four or twenty, the portion arrived at being considered a pada.

5. If one divides the half of the perimeter by twentyfour, tenth of this will be the breadth and the rest will form the length. If divided by sixteen, ten part will be the length and the rest will form the breadth. (This is another way of finding the length and breadth of a theatre).
6. The Yoni of the stage and that of the Kūttampalam shall be similar. It shall be square having four pillars and fitted with beams and rafters. On this stage the back portion is the place for the mizhāvu. Behind that shall be created the green room.
7. The stage proper shall be located at the back of the hall. Its front portion called Vāmaṭappuram (rafter joint) shall be exactly under the dome (at a place under the central finial (Stupī). The stage also should have a dome. The perimeter of the dome shall be about four measures called Kolu (the traditional Kerala measurement—One kolu forming about twenty eight and a quarter of inches). Thus the stage shall be a square of four such measures.
8. The temple theatre shall be in front of the sanctum, on the right side. It shall have all the appropriate decorations.

In human residences and royal palaces appropriate size and shape shall be approved.

The ground plan of the Kūttampalam could not be different from that of the temple as it is a part of temple campus. Temples are of three types—the square, the circular and the rectangular. In the case of the theatre, this square is modified by an ingenious local method and changed into a rectangular plan. The rectangular plan is arrived by a process of multiplication, division, substraction and addition. The architecture forms a reflection of the temple since it is one of the Prāsādas—minor shrines in the complex.

As at present only a few Kūttampalams have survived and some of them have seen their better days.

Mr. D. Appukkuttan Nair has given a list of 19 such temple theatres.[1] Almost all of them are of rectangular shape. Four of these are known only by their foundations, including the one in Chengannur temple where the theatre was egg-shaped. There are references in literature to postulate the existence of more such theatres which have perished. Inscriptional evidences suggest that in Tiruvalla temple there was a Kūttampalam where the Kāliyānka Kūttu was used to be performed.[2] This is recorded in the Huzur

1. See Margi Souvenir, Trivandurm, 1976.
2. Travancore Archaelogical Series, Trivandrum, vol. II, part III, 1921, Ed. T.A. Gopinatha Rao.

Treasury Plates belonging to Tiruvalla temple and dated to 1027 A.D. A specific quantity of paddy was set apart for the performance as per the endowment of a devotee. This inscription gives valuable information on several aspects of Kūṭiyāṭṭam. There are several such inscriptional references to the existence of temple theatres which are no more available.[1]

Acting in Kerala

Coming to Kerala we have an entirely different picture. Here the actor by profession belongs to a higher caste. This was mainly due to the fact that the stage was shifted to temples from palaces and other places. Almost every major temple in Kerala happened to have a theatre called Kūttampalam (Nāṭyamaṇḍapa) built mainly to the specifications of the three types of theatres mentioned by Bharata,[2] incorporating regional modifications. This temple theatre is generally located to the south of the flagstaff in the compound.[3] The one at Trichur temple is a fine specimen though an ideal one built in the Chengannur temple could not withstand the ravages of times. Manuals connected with temple architecture contain also dimensions and other specifications of these stages. Where no such stage is available a maṇḍapa or hall connected with the shrine was used as the stage. The Kūttampalam is referred to by terms like Nṛttālaya and Nartanaraṅga.[4] The presence of divine power is also conceived in such stages or halls. Hence even on such occasions, when for the sake of convenience the stage has to be shifted outside the temple precincts as in Parakkumkūttu the presence of the deity is conceived. Based on the fourth Act of Nāgānanda of Śrīharṣa this extraordinary performance is staged. The Cākyār taking the role of Garuḍa imitates flying with the help of long ropes on which he hangs suspended. On account of the special arrangements needed for this rare performance a new temporary stage is provided.[5]

Sanskrit dramas generally having a religious theme taken from the two epics Rāmāyaṇa and Mahābhārata were put on this stage by

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1. See Goverdhan Panchal, *op.cit.*, pp. 34-37.
2. The Naṭāṅkuśa a Kerala treatise on dramaturgy seems to prefer the madhyama variety and quotes :
   "Prekṣāgṛhāṇāṁ sarveṣāṁ praśastaṁ madhyamaṁ bhavet."
3. *Devasyāgre dakṣiṇato rucire nāṭyamaṇḍape*
   sarvaṁ samācaret nāṭyamaṇḍapeṣu yathocitaṁ.
4. Tracts like *Nartanaraṅgaṇavīkaraṇavidhi* prescribe religious functions in connection with the renovation of these theatres.
5. N. P. Unni, Introduction to Nāgānanda, ed. with introduction, Nag Publishers, Delhi, 1989.

professional actors belonging to the class of Ampalavāsis or temple servants. Only a section among them was allowed to take part in putting Sanskrit dramas on this reformed stage. They are Cākyārs, Nampyārs, and their women Naṅgyārs. The Cākyārs take the role of male characters while the Naṅgyārs take that of females. In Naṅgyārkūttu, a representation based on Subhadrādh-anañjaya of Kulaśekhara Varman, Naṅgyārs play the roles of female characters, no male character appearing in the whole show, there is enough scope for exhibiting their histrionic talents while describing by representation the childhood of Kṛṣṇa. This kind of staging provides them with valuable training for their role as feminine characters in Kūṭiyāṭṭam. The main function of the Nampyār is to sound the Milāvu a close-necked copper-metal drum. The Rasasadanabhāṇa of Godavarma mentions a performance in which all of them take their place traditionally assigned to them. On a stage lighted with a brass metal lamp the Cākyār performs. On the side of the stage there is the Naṅgyār sounding the cymbals and singing. To the back of the stage there is the Nampyār playing on the drum. Learned Brahmins are there to witness the show.[1] This is the usual scene to be met with in almost every major temple on festive occasions.

Cākyārs, the professional actors, are only a little less than the highest caste in the region viz, the Nampūtiris, in the social ladder. Some of them were originally Nampūtiris before they were forced to become Cākyārs because of 'Aṭukkaladoṣam' or alleged illicit relation with lower castes. Sometimes the whole family suffered because of the indiscrete behaviour of a member. There is the story of a Nampūtiri becoming a Cākyār because of a similar fault.[2] While he was in the temple studying the Vedic lore he got the news that he is to be excommunicated from his caste and he decided to be a Cākyār saying that he is to go from the "Ottampalam to the Kūttampalam" i.e., from Vedic school to the temple stage.[3] Members of the Kuttañcheri Cākyār family were originally Nampūtiris who lost their status as a result of the proceedings Smārtavicāram.

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1. See *Rasasadanabhāṇa.*
   Madhye dīpajvalanamadhure pārśvataḥ pāṇigahastrī-
   citrībhūte sarashṛdayair bhūsurair bhāsitāgre/
   pṛṣṭhe mārddaṅgikavilasite raṅgadeśe praviṣṭhaḥ
   spaṣṭākūtam naṭayati naṭaḥ kopi kaścit prabandham//
   Bhāvavyañjanamanyadeva Lalitairutpāditam netrayoḥ
   samjñāyai vihitāsu hastatalayor mudrāsu cānyo guṇaḥ/
   vāṇīprākṛtasamskṛtātmakatayā dvedhāpyudīrṇā punaḥ
   vyākhyātā ca paraiva ṣaḍguṇavatī sarvam tadasyādbhutam//
2. A.M.N. Chakiar, The Last Smārthavichāram, Trippunithura, 1998.
3. V. Rajarajavarma Raja, *op.cit.*, p. 293.

Acting as a Religious function

Kālidāsa in his Mālavikāgnimitra has remarked that the drama was some sort of a religious sacrifice having an appeal to the eyes of gods.[1] A similar attitude to dramatic performance is taken by the Kerala actors who consider acting with a religious zeal and sanctity. It has already been mentioned that religious themes were adopted from Sanskrit dramas for this stage. Sometimes socio-religious themes also find a place in such performance with a modified of adapted form. For instance the Mattavilāsaprahasana of Pallava king Mehendavikrama Varman is staged in a different manner.[2] In enacting the farce, the dance of Kapālin is depicted with much eligious significance against our natural expectation. The social criticism contained in the farce is relegated to oblivion and the religious aspect highlighted. To add to the religious importance of the adopted form, it is held that such a performance would cause to beget progenies.[3] Hence in some temples *Mattavilāsamkūttu* is instituted by devout Hindus seeking the boon of a child.

All this shows that acting in Kerala was considered more or less a religious function assigned to a section of the Ampalavāsis. Naturally they took to acting seriously and got trained in the art with all earnestness.[4] Almost all important temples in Kerala have families of actors attached to them as can be found from temple chronicles. Originally there were 18 Cākyār families who were given landed properties so that the members coul continue in their profession without worries.

There are certain restrictions with regard to their staging of Sanskrit dramas. It is said that the Cākyārs who adopt a new drama to the temple stage used to present it first in the temple of Talipparambu. Only then it is staged elsewhere. It is held that the dramas of Kulaśekhara Varman were not presented here and hence they are not usually staged in some North Malabar temples.[5]

Consecration of the actor

The inauguration of the actor was also done with all religious sanctity

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1. *Devānām idam āmananti munayaḥ kāntam kratum cākṣuṣam.*
2. N.P. Unni, "Mattavilāsa on the Kerala Stage." Jl. of Kerala Studies, Vol. I, pp. 81-90.
3. N.P. Unni, Mattavilāsaprahasana, ed. with Eng. trans., College Book House, Trivandrum, 1974.
4. Mani Madhava Cakyar, *Nāṭyakalpadrumam*, National Book Stall, Kottayam, 1975, pp. 109-117. For defacts about 18 Cākyār families, See Mārgi Madhu, Āṭṭathinte Vaḷiyaṭayāḷaṅṅaḷ, Current Books, Kottayam, 2002, pp. 25-36.
5. V. Rajarajavarma Raja, *op.cit.*, p. 288.

and paraphernalia. The actor and the actress are initiated into the profession inside one of the famous temples of the locality to which they belong. There are tracts containing the specific programmes for the ceremony as also instructions for this.[1] The chief priest of the temple is to perform the function after a routine mode of worship enjoined with similar rites. First the purification of the shrine is carried out, for it is a must for every special ceremony. Then in the Maṇḍapa of Nṛttālaya—the theatre proper—a potful of water is sanctified by Brahmin priests using Vaiṣṇava mantras.[2] Rice, flowers and parched grain are used along with the sacred water. Just before the sprinkling ceremony a golden image of Śrī Rāma is placed on the head of the actor. The stool is then sanctified using the *Śrīrāmamantra* before the actor is asked to occupy it. At the proper time of sprinkling the holy water the actor is made to give away gifts to worthy recepients including Brahmins. To his right the Naṭī or actress takes her proper place. Then both the actors an idol. The priests entrusted with the sacred duty, assuming the role of Vasiṣṭha and Vāmadeva—the greatest among the renowned preceptors of India—sprinkle the sacred water from the two pots over the couple to signify their consecration as worthy exponents of histrionic art.[3]

Thus the very consecration of the actor after years of hard training in the art is looked upon as a great event in his life. From then on he is to thrill the audience with his expertise in the four-fold representation, viz., gestural, vocal, extraneous and internal modes of Abhinaya. Now it has become his means of livelihood and he had to please the discerning critics with his performance if he is to hold on to his career on the stage. We often come across apologies of Cākyār to the effect that 'ignorant as I am, I have danced for my livelihood without proper learning or training; the wise should bear with me; there is hardly an actor who could perform without faults of impropriety etc. 'A Cākyār states in the colophon of a manuscript of Mantrāṅkam Āṭṭaprakāra thus : *Aparāddham mayā ajñena nṛtyatā dehavṛttaye; Kṣantum arhati vidvāṁsaḥ kasya nāsti vyatikramaḥ.'* His performance often invites vehement and unsympathetic criticism from such learned critics like the anonymous author of the *Naṭāṅkuśa*—a critique on dramaturgy—for taking liberties with the play at hand and for giving undue importance for action. The critic takes exception to many of the procedures adopted in

1. *Naṭābhiṣekavidhi*—Mss. Nos. 21905 K and 21883 C of the Kerala University Oriental Research Institute and Manuscripts Library, Trivandrum.
2. *Ibid., 'Maṇḍape Nṛttālaye vā kalaśapūjām kuryāt.'*
3. *Ibid., 'Abhiṣekakāle pūrvam naṭasya mūrdhni svarṇamayīm śrīrāmamūrtim nyased vā. Punas tatra pīṭhapūjām kṛtvā śrīrāmamantreṇa āvāhya sakalīkṛtya snānakāle dānam muhūrtam ca kṛtvā naṭasya dakṣiṇapārśve naṭīm upaveśya nīrājya vasiṣṭha-vāmadevau bhūtvā dvābhyām kalaśābhyām abhiṣekam kuryāt.'*

Kūṭiyāṭṭam performances and maintains that the actor is bound to keep up a tradition of the highest standard of representation.[1]

In this connection it may be noted that the performance of the *Rāmāyaṇa* story (in which the three Sanskrit plays *Āścaryacūḍāmaṇī Abhiṣekanāṭaka* and *Pratimānāṭaka* are staged consecutively) has certain peculiar features. A total of twentyone acts are put on the stage. For the performance an auspicious moment is fixed in consultation with astrologers. Before the beginning of the action the Cākyār propitiates Brahmins by giving them gifts. Then he bestows further gifts upon them behind the curtain and inside the green room. The chief priest of the temple is to propitiate Gaṇapati before the stage-lamp with offerings. Once the performance is over the Cākyār goes inside the temple without removing his character costume. He worships the god receiving the *tīrtha* and *prasāda* from the priest. After circumambulating the deity properly he returns to the stage proper to pay respects to the stage once again and retires to the green room. Throughout the period of the performance the door of the sanctum sanctorum is kept open as if to enable the deity to witness the sacred performance which is considered to be a sacrifice. All this gives a high status for the performing artiste to the envy of others in the society.

Popularity Invites Envy

The professional actor in the Kerala stage is often made a target of attack since he often functions as a social critic. He is free to criticise the misdeeds of the members of the society including those in the higher strata like Brahmins and royalties. He never misses an occaion to dig at social evils. Sometimes the targets of such attacks fail to appreciate the good humour behind the remarks of the actor and take revenge. It is reported that once a Zamorin of Calicut was thus criticised by a Cākyār called Śāstṛśarman (Cāttar) while expounding a Prabandha at the Govindapuram temple. The actor severely reprimanded the ruler for his misrule in the course of his discourse in a suggestive manner. The king became angry and contrived the murder of the actor soon after with the assistance of his soldiers besides confiscating the entire family property.[2] Thus very often the actor face revenge at the hands of audience who miss to appreciate the good sense of their impromptu remarks.

A talented actor attracts a large crowd of appreciating connoisseurs as also a few envious people sometime from among his own ranks. The latter

1. See Naṭānkuṣa— A critique on dramaturgy, Ed. K.G. Paulose, Govt. Sanskrit College, Trippunithura, 1993.
2. *Margi Souvenir*, 1976, p. 21.

it is to be believed, tried to belittle the actor or even caused to put hurdles on his way to success. A manuscript entitled *Yantrarājan*,[1] prescribes a mystic formula by which the perfomance of an actor can be put an end to, if it is properly administered. According to this formula one has to prepare an amulet with some mystical diagrams and hide it under the stool on which the Cākyār sits in the course of his acting. The effect of the device is such that the actor will not be able to complete his function. The tract under reference mentions an amulet prepared using palm leaves. Similarly, the *Kautukacintāmaṇī* of Siddhanāgārjuna—probably a Kerala author belonging to Śucīndram-prescribed another formula to prevent the actor from concluding a successful performance.[2] This is in the form of distracting the attention of the actor. The opponent has to smear his palms up with the excrement of a particular animal and throw up his fists so as to engage the attention of the performer towards him. This will have an unsavoury effect on the actor and will force him to quit the stage.

This kind of resorting to foul means by putting impediment before an actor indirectly shows his importance in the social and cultural life wielded on the contemporary society. Fortunately acting in Kerala still maintains the high standard and we have a few good exponents of the art to carry on the tradition.

The performance of a drama is usually arranged on festive occasions such as religious festival, the consecration of a king, a marraiage, the taking posession of a town or country and the birth of a son. For instance the whole *Rāmāyaṇa* story culled from different Sanskrit plays was used to be enacted in Kūṭiyāṭṭam performances at the coronation ceremony of ancient kings of Travancore.[3] Naturally rivalry between different dramatic troupes was also prevalent as is clear from the references contained in dramas like *Mālavikāgnimitra* and *Anargharāghava*.

It is evident that the profession of an actor was a rewarding one. Both money and reputation accrued from this walk of life. But in later times the reputation of actors seems to have dwindled considerably. The actors got the bad reputation of living on the price of their wive's honour as is known from the terms like 'jāyājīva' and 'rūpājīva' used as their synonyms. The *Mahābhāṣya* of Patañjali refers to actresses as generally unchaste women. Bodhāyana considers an actor as belonging to a lower caste. The actresses

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1. Transcript No. 924 of the Kerala University Mansucripts Library.
2. Mansucript No. 10761 of the above-mentioned library :
   "...tan malair lepayet pāṇim muṣṭim kuryāt naṭāntare
   naṭā nṛtyānnivartteran darśanāt muṣṭibandhanāt."
3. V. Rajarajavarma Raja, *Keraliya Samskṛta Sāhitya Caritram*, Vol. II, p. 288.

often belonged to the classes of Vaiśyas and Śūdras. The general impression with regard to their status was low and unsavoury. Of course there were worthy exceptions.

Expenses and arrangement for staging Mattavilāsa

Mattavilāsa was often performed as an offering in certain temples like those at Koṭṭiyūr and Karivallūr in Kerala. There is a record in the Perumanam temple regarding its performance. A *Granthavari* (record on plam leaves) states that *Mattavilāsa* was perfomed taking three days and the remuneration paid for the Cākyār, the Nampyār and the Naṅyār was 16 paṇams. Since 4 paṇams make a rupee, the total expenditure can be calculated as 4 rupees'at that time. The record contains the following information. "For Mattavilāsamkūttu, the *Aṅkavila* (remuneration and other expeneses for the actors) is 16 paṅams. Of this 8 paṇams to the Cākyār and the balance of 8 paṇams are shared by the Nampyār and the Naṅyār. For a Nirapara—a measure full of paddy is to be given. The preceptor is to be paid one fourth of a para of paddy per day and for the three days he is to get three-fourth of a para of paddy. A bunch of arecanut, a bunch of cocoanut, a bunch of banana and a bundle of 100 betel leaves are also to be arranged. Rice for providing food to the Cākyār, the Nampyār and the Naṅyār for three days comes to 11-1\4 measureful at the rate of 3-3\4 per day. Other sundry expenses have also to be met."

Another account dated in the month of Ciṅgam in 911 M.E. (A.D. 1736) gives details of expenses for the opening day. "Two plantain trees bearing fruits, two bunches of cocoanuts, two bunches of arecanuts, one Nirapara (for this 13 Iḍaṅgali paddy is needed), rice (to be powdered and pasted on the body of the Cākyār), a bunch of betel leaves, 4 arecanuts, one cocoanut for Gaṇapati, and a small quantity of molasses. Certain amount of money is to be paid for the washerman who is to bring 12 pieces of clothes, money for the preceptor called Mūttatu, for Potuvāl to clean and dust the stage, money for expenses to the Cākyār, the Naṅyār and the Nampyār at a specified rate per day for a total of three days, 16 paṇams for *Aṅkavila* (remuneration for performance) fee to the drummer to play of Iḍakka, fee for putting the Milāvu (drum) on the stage, fee for making garlands, an axe made of softwood, a trident made of softwood etc., are to be provided. Oil (both gingelly oil and cocoanut oil) also is to be supplied according to the demand. The rice etc., kept on the stage is to be given to the Nampyār after the performance.

The list of expenses suggest that elaborate arrangements have to be made to institute the performance in a temple.

Here it my be noted that a particular Āṭṭaprakāra states that the Sūtradhāra should perform for seven days as in the case of *Mattavilāsa*. In the matter of dress and other features the Sūtradhāra of *Bhagavadajjuka* has to follow his counterpart in the *Mattavilāsa*. It is said; "Sūtradhāran elunālāṭū; Mattavilāsattile kaṇakke sūtradhārante aṇivum prasthāna-vumellam. Uttarīyamum veṇum; pariṇatiyum veṇum."

Performance of Mattavilāsa

The farce was very much popular on the Kerala stage from early days. We have evidence to show that the play was staged in full and all the five characters were presented on the stage. But later on when the presentation became an offering-what is called *Aṭiyantirakkūttu* changes were made in the text. Some characters—the Buddhist monk, the Pāśupata and the lunatic as well as Devasomā were ommitted. The text was restructured retaining only the first two verses. The previous history of Kapālin as a pious Brahmin was added in the guise of Nirvahaṇa narrating the past incidents wherein verses from *Kumārasambhava* were borrowed to describe the penance before attaining his present form.

Kūttampalam

The Naṭya Śāstra mentions Vikṛṣṭa (rectangular), Caturasra and Tṛyasra theatres, and further divides each of them according to their measurement as Śreṣṭha. Madhyama and Avara, thus making a total of nine varieties. Saṅgītamakaranda has only the Caturasra variety, while Śāradātanaya's *Bhāvaprakāsa* gives three types—namely Vṛtta, Caturasra and Miśra.

In *Viṣṇudharmottara*, the measurement of each side of a Caturaśra Nāṭyagṛha is given as one hundred and twenty-eight *hastas*. The dimensions of rectangular theatre are not certain.

The dimensions of different theatres mentioned in *Nāṭya Śāstra* are given below;

Śreṣṭha vikṛṣṭa :	108 x 54 hastas
Madhyama vikṛṣṭa :	63 x 32 hastas
Avara vikṛṣṭa :	32 x 16 hastas
Śreṣṭha Caturasra :	64 x 64 hastas
Madhyama Caturasra :	32 x 32 hastas
Avara Caturasra :	16 x 16 hastas
Sreṣṭha Tryasra :	64 hastas on each side
Madhyama Tryasra :	32 hastas on each side
Avara Tryasra :	16 hastas on each side

All the theatre structures mentioned here must have been related to temples. The permanent theatre-houses in Kerala were Kūttampalams, mostly situated on the premises of temples. They were designed for the performance of Kūttu and Kūṭiyāṭṭam.

Almost all the major temples of Kerala might have had Kūttampalams in the olden days. So far one could see their remnants in about twenty temples.

The Nāṭyaśāstra (II. 7-8) defines the varieties as follows :[1]

इह प्रेक्षागृहं दृष्ट्वा धीमता विश्वकर्मणा।
विविधः सन्निवेशश्च शास्त्रतः परिकल्पितः।।
विकृष्टश्चतुरश्रश्च त्र्यश्रश्चैव तु मण्डपः।
तेषां त्रीणि प्रमाणानि ज्येष्ठं मध्यं तथावरम्।।

Abhinavagupta explains the terms as follows : "Vikṛṣṭavibhāgena kṛṣṭo dīrgho na tu cataṣṛsu dikṣu sāmānyena" (partially elongated and not square on all sides). Tryaśra is derived as :

"Tisro aśrayo yasya" (having three corners). It is noted that though 18 types are enumerated in treatises, in practice all of them do not exist. The enumeration is for future guidance. "Sampradāyāvicchedārtham nirdiṣṭah, keṣāmcit kadācid upayogī bhavīṣyatīti."

Sanctity was attached to performances in the temple theatres. At the end of the performance, the Cākyār, accompanied by the Nampyār and Naṅgyār, goes to the sanctum with a lamp (Kūttuvilakku) held in his hands, sounds the bell thrice, prays, accepts 'tīrtha' and 'prasāda' from the head priest, makes a counter-payment to the priest, circumambulates the inner and outer spaces of the temple, comes back to the performance area, bows down by functioning the head and thus ends the Kūttu. When in the olden days, the kings specifically instructed that this temple art should not be taken out of the temple premises. Old-timers had made the rule that if such a day comes, when Kūṭiyāṭṭam is performed with 'illattu kūttu' (performance in a house, i.e., outside the temple), maṇṇātti māttu, (using clothes supplied by a washer-woman for rent), māṭampi viḷakku' (a smaller lamp instead of the bigger one used in the theatre proper), and 'aśokappoovu' (using the Aśoka flower instead of the prescribed flowers), then the Cākyār should give a (last) performance for a day at Tiruvañchikkulam temple, hang up all the costumes in the (maṇḍapa) theatre hall and leave for Kāśi (Banares as an act of renunciation). Such was the purity and divinity associated with Kūṭiyāṭṭam.[2] In some temples where specific

1. Nāṭyaśāstra, text with introduction and English Translation (in 4 vols.), ed. Dr. N.P. Unni, Nag Publishers, Delhi, 1998; Vol. I, p. 24.
2. Irinjālakkuda Mādhava Cakyar, Margi Souvenir, Trivandrum, 1976.

Cākyār families have been given the rights by bestowing land, etc., on them, the performance does not take place without the presence of any member from that family.

The main Kūttampalams in Kerala are in Trichur, Irinjālakkuda, Kidangūr, Trippunithura, Haripad and Gayuvāyūr. These might have been constructed between the 12th and 17th centuries AD., and all these are in fine shape and endowed with architectural decorations. The main pillars, ceiling and poles of a Kūttampalam are adorned with many sculptures and paintings. Only one half of a Kūttampalam is open to the spectators; half of the other half covers the stage and the rest in the green room (nepathya). The wooden frame (mizhāvaṇa) for the mizhāvu (the percussion instrument) is kept behind the stage. There are two doors from the green room to the stage. On the four sides of the stage supported by pillars is the ceiling. The pillars are full of engravings and during performance the pillars are covered with bunches of plantains and tender coconuts.

Kūttampalam invariably situated on the right of the sanctum sanctorum in front of the main temple is one of the five structures attached to a typical Kerala temple.

6

Temples with Special features

(a) Śrī Padmanābha Temple at Trivandrum

Religious monuments are in one sense the greatest asset of the Kerala State; and the Śrī Padmanābha shrine at Trivandrum known to the outsiders as the famous Anantaśayanam is one of the 108 pagodas sacred to the Śrīvaiṣṇavas whose glories have been sung by the famous Nammālvār in many a hymn. For architectural splendour and sculptural exuberance it is the most important in Kerala. It is also the largest ancient monument in Kerala combining in it both the Dravidian and Kerala styles of architecture. In spite of its predominantly Dravidian style, it is a splendid monument incorpirating and preserving the best features of the Kerala style of architecture also.[1]

This famous pagoda stands in an elevated part of the city of Trivandrum. The area covered by its enclosures is 570' x 510', i.e., about seven acres. It faces east and is surrounded by massive fort walls. A handsome flight of stone steps on the eastern side shows the gentle eminence of the temple site, the front portion of which is covered by a huge Gopura or tower pyramidal in shape and built of granite and brick on the model of the lofty Gopuras of the Tamilnādu or east-coast temples. This tower is about 100 feet in height and has seven storeys with window-like openings in the centre of each of them. The stone basement of the tower is ornamented with elaborate sculptures and the masonry above with ornamental work of Puranic figures, topic having steeples. It was built in A.D. 1753.[2]

The Anantapadmanābhaswāmi temple in Trivandrum is one of the most sacred shrines in South India. Numerous pilgrims from all over India visit it throughout the year. It is an ancient temple and one of the most

1. R. Vasudeva Poduval, Pratibhānam, Trivandrum, 1970, pp. 57-63.
2. See S. Venkitasubramonia Iyer, Religion, Art and Culture, Trivandrum, 1977, pp. 23-92.

important in the chain celebrated in song by the Vaiṣṇava saints, the Ālvārs. Its antiquity, magnificence and location at the heart of the capital of the Kerala state add to its importance.[1]

Situated at the centre of the Fort in the city in an elevated spot measuring about seven acres with an imposing seven-tier gopura rising to a height of a hundred feet in its front, it is easily an object of great attraction. In front of the gopura is a flight of steps connecting it with the broad pathway leading outwards, on the northern side of which is sthe large holy tank, the Padmatīrtha, presenting a grand foregound to the view of the majestic structures of the temple.

Judging on the presence of the gopura, the architecture in the temple is considered by some authorities to be Dravidian in contrast with the indigenous type which has its own peculiarities. But except for this multistoried gopura with its usual sculptures, the rest of the temple is basically of the indigenous type with vast open spaces.

The sanctum sanctorum is long and oblong with three doors in front. Continuous with it in the front is a maṇḍapa with a massive single, smooth, rectangular grantie slab of about 25 feet long and 20 feet broad as its floor. This wonderful structure is significantly known as the *Ottakkal maṇḍapam*, Sanskritised as *Ekaśilāmaṇḍapa*. Standing on it, one can see the majestic form of Padmanābha reclining on the Ādiśeṣa, answering to the description in general, contained in the *dhyānaśloka* of Viṣṇusahasranāma :—

शान्ताकारं भुजगशयनं पद्मनाभं सुरेशं
विश्वाकारं गगनसदृशं मेघवर्णं शुभाङ्गम्।
लक्ष्मीकान्तं कमलनयनं योगिहृद्ध्यानगम्यं
वन्दे विष्णुं भवभयहरं सर्वलोकैकनाथम्।।

This bimba is made of a special kind of mortar called *Kaṭuśarkarayoga* and has studded in it 12000 sālagrāmas. It is reported that the original idol was wooden made of the timber of Bassis latifolia and that if was replaced to the present one by Bālāraṇyakṣoṇideva in A.D. 1733. The new installation was dove by Padmanabhan Parameswaran of Tarananallūr family of Tantrins in A.D., 1739.

The head, the trunk and the feet are respectively visible through the three doors. The goddesses Lakṣmī and Bhūmi are seated near the feet. Images of Nārada and Tumburu, the Sanakādi quartette and Garuḍa are separately seen. The lotus from the navel with Brahmā on it is high up, but still can be seen with some effort. The palm of the stretched out right arms rests on a Śivaliṅga symbolising the fundamental unity between Vaiṣṇavism

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1. See Aśvati Tirunal Gaurilakshmibhayi, Tulasīhāram, Kottayam, 1999, p. 131.

and Śaivism. In front of the Anantaśāyī is the *abhiṣekamūrti* in solid gold. It is only about two feet in height and is in the standing position with Lakṣmī and Bhūmi on either side.

The roof of the sanctum (*Vimāna)* is ridged and two-tiered and has ornamented gables. It is covered with copper sheets and has three golden crest pots (*stūpīkalaśas*), one each over the three doorways.

Near the exit to the north on the western side we see Viṣvakṣena and on the east Gaṇeśa and Śrīrāma with Sītā, Lakṣmaṇa and Hanumān. At the exit to the south, on the west, is the Narasimhaswāmi shrine. Going round, we see the *prākāra* called *antarmaṇḍala* outside the garbhagṛha. On its northern side we see a small room in which are installed Vyāsa and Aśvatthāmā. To the north of the Japamaṇḍapa is the *alankāramaṇḍapa* for the decoration of the Vāhanas for the ceremonial processions. The antarmaṇḍala leads out through a pathway on the east with an elevated platform on each of its sides, to the enclosure containing the main *balipīṭha*. On its front we find massive ornamental pillars on one of which we find the image of Hanumān and in another the image of Garuḍa, both facing west. A little to the east we get the golden *dhvajastambha* about 80 feet high, with Garuḍa on its top. Crossing the pathway from here to the Gopura is the *Śrībalimaṇḍapa* a large, continuous rectangular and roofed walk on all the four sides, technically called bāhyahāra, for the temple procession. It is 25 feet broad and 450 feet long on the northern and southern sides and 350 feet long on the eastern and western sides, and has 324 stone pillars. The outermost part of the temple is a very high granite wall all round, so prominent that the temple itself is locally known and entered in records as *'Matilakam'* meaning 'within the wall'. We got four main gateways, one in each direction.

There are a few other deities also isntalled in the temple. Among them the most important is the Srikrishna temple standing at the North-west on the yard on the interior side of the Śrībalimaṇḍapa. This temple is as ancient as the Padmanābhaswami temple itself and is a separate structure in itself with its own independent dhvajastambha and mandapa. It is commonly known as *'Tiruvāmpādi'* meaning 'the sacred Gokula' and deity is Bālagopāla. In the spacious open yard between the main temple and the Śrībalimaṇḍpa, on the northern side stands the Kṣetrapāla temple and on the south the Śāstrā temple. The deities in the temple are recounted in the following verse-

श्रीकृष्णं क्षेत्रपालं ध्वजबलिसहितं भूतनाथं नृसिंहं
व्यासं शम्भुं गणेशं रघुवरमनुजं जानकीं वायुपुत्रम्।
विष्वक्सेनं सुपर्णं सुरमुनिकमलाभूमिब्रह्मादिसेव्यं
वन्दे श्रीपद्मनाभं परमपदमहो पन्नगाभोगशायिन्।।

Of the two modes of ritualistic service in the Viṣṇu temples laid down respectively by the *Pañcarātra* and *Vaikhānasa* Āgamas, it is the latter that is followed in this temple. There is a high priest called Tantri for the entire temple and he is to perform the rituals during the festivals and other important occasions. This is a hereditary post held by the Tarananallūr family of Namputiri Brahmins. There are also cheif priests, called Nampis, for the three major temples, two for Padmanābha, and one each for Narasimha and Krishna. They are generally Tulu Brahmins and their appointment is for specific periods. They perform the routine service in these temples. There are also two Swāmiyārs (Saṁnyāsins), one from Trichur in the north and another from Munchira in the south, who perform Puṣapāñjalī in the main temple every day.

The daily pūjā starts at 4.00 A.M. and goes on till 11.30 A.M. In the evening the temple opens at 4 P.M. and after the pūjas, closes at 8.30 P.M. There are four pūjas in the forenoon, namely Uṣaḥpūjā, Pantīraṭi, Etirtta pūjā and Uccapūjā roughly at intervals of two hours starting from dawn, and two pūjās, Athāzhapūjā and Ardhayāmapūjā in the night. But during festivals the duration is longer.

There are two major festivals during the year, both similar in nature, each lasting for ten days, one in the month of Tulām (October-November) and the other in the month of Meenam (March-April). It starts with the flag-hoisting ceremony on the first day and culminates with the ceremonial bath on the last day. The rituals are separately but simultaneously conducted for the Padmanābha and Krishna temples, the latter being an independant unit. The utsavamūrtis of the three principal deities, Padmanābha, Narasiṁha and Kṛṣṇa, the first in gold and the other two in silver, are taken out in a grand procession in the evening and night in specially designed and gorgeously decorated vāhanas to the accompaniment of a vast paraphernalia and in a well arranged order with a mounted elephant bearing big hemispherical drums leading it, and the Maharaja of Travancore walking in front and keeping guard of the deities with sword in hand. The procession takes four rounds along the Śrībalimaṇḍapa. There are six different vāhanas, each a set of three, one in gold and the other two in silver but exactly similar in size and shape. On the last day the deities are taken to the Arabian sea, three miles to the west of the temple, in a very attractive procession, popularly known as 'Ārāṭ procession'. The entire cavalry, the police force, all the battallions of the State Forces, the royal lancers and archers, all in their colourful costumes lead the procession. All Hindu officers in the state in their temple dress used to accompany. The Maharaja goes in front holding the sword. Numerous caparisoned elephants flank the rear. This glorious procession continues to this day, though in a diminished manner after the

disappearance of monarchy in the State. The festival in Meenam has greater pomp because of more entertainments.

Details about these festivals can be had from the works of Svāti Tirunal Ramavarma (1813-1887), a great devotee of Padmanābha. His Bhaktimañjari addressed to the lord has one thousand verses divided into ten śatakas of hundred each. Padmanābha-śataka as the name suggests is a cluster of one hundred verses, divided into ten dasakas often verses in praise of Padmanābha, the tutelary deity of the family. His Syānandūrapura-varṇanaprabandha is divided into ten tabakas and deals with the legendary history of the Padmanābha swāmi temple of Trivandrum and the festivals therein. The subjects dealt with are the description of the god from head to foot, description of the temple, the holy tank, the festivals, the hunting ceremony, the Ārāt procession, the bathing in the sea and the Lakṣadīpa festivals.

His Utsavaprabandha gives an authoritative account of the ten day's festival celebrated twice annually. Composed in the Maṇipravāla style it is a harmonious blending of the charm of Sanskrit and Malayalam language. It is divided into 12 sections, each containing a song and a few verses. The first section is an introduction and the last a conclusion, and the remaining ten are devoted to the description of the Utsava, one for each day, mentioning the particular vāhana in which the God is taken in daily procession within the temple.

There are two minor festivals also held twice a year, each of seven days duration ending respectively on the first day of Makara and the first day of Karkaṭaka. This is called Bhadradīpa and is mainly for a sālagrama separately installed on the southern outer yard. But the processions are for the three deities and these are held in the mornings and the last day alone in the night also.

Once in six years, the Bhadradīpa in Makara has associated with it the Murajapa culminating in the Lakshadīpa, a ceremony the like of which cannot be seen anywhere else in India. The Namputiri brāhmins from the North are invited in large numbers under their head priests, the Vādhyāns, Vaidikans and Alvāncheri Tamprākkal, and they recite mantras in the temple for fifty six days, the Vedic samhitas in the forenoon, the Vishṇusaha-sranāma in the afternon and Varuṇa Sūkta in the evening, the last being done in the Padmatirtha. Sumptuous feeding with the most delicious dishes is a noteworthy item. On the Lakshadīpa day, the temple is lit by innumerable oil lamps exceeding in number even a lakh which the word 'Lakshadīpa' signifies. This rare festival of such an immense magnitude, has been the theme for several literary works. Of late, with the change of times, the

Murajapa ceremony has become considerably reduced but the Lakshadipa continues to be held as before.

There is an occasional but unique festival conducted on the birth asterisms of the Maharajas, past and present, called Kulavāzhachirappu, meaning the festival of fruit-laden plantains. In this every pillar in the temple is adorned with a plantain head bearing the full bunch of fruits, a sugar cane shoot and a garland of flowers. On the annual birth asterism of Svati Tirunal Maharaja this is celebrated with ripe plantains and bunches laid not only on the pillars but also closely in horizontal rafters placed in the interspace between pillars.

The temple has an importance as a treasure house of art. The Gopura itself with seven godlen crest-pots is full of sculptures of Puranic personages and incidents. It has a peculiarity that its base is much larger than its height would normally require. Integrated with the gopura in its front is a large hall, significantly called Nāṭakaśāla, for the performance of drama and dance. The Kathakali is performed here in the night, upto dawn, on all the days of the main festivals. A Kathakali troupe consisting of the best actors is maintained for this purpose. The Śrībalimaṇḍapa is a highly symmetrical structure with a series of equidistant columns all round on both the sides with a stony parapet connecting them all. The columns are about 20 feet high and are uniformly lion-capitalled and have on the forepart the statue of a well adorned young and lovely lady holding a lamp in her joined palms, and on the sides images of animals, birds and flowers and gods and men and scenes from mythology as also every day life. On the columns near the dhvajastambha we get the figure of Vyālī with a rolling ball of stone in the mouth, and panels showing troupes of musicians and drummers. To the south of the dhvajastambha is a structure all in stone, called Kulaśekhara-maṇḍapa. It is an exquisite piece of poetry in stone with exceedingly charming figures of gods on each of the pillars is an unrivalled specimen of realism in sculpture. It contains the images of many gods and goddesses, some of them in rare forms. Vishnu bearing in his lower arms Lakshmī who holds a fine pot in her hands, the devatā of Āvahantī, is one such. There are many attractive murals on the outer wall of the garbhagṛha, showing in their original form, a distant kinship in style to the frescoes of Ajanta, although the pictures themselves should be considered comparatively recent. They depict figures and incidents in our mythology, Vaiṣṇava, Śaiva and Śākta.

The Vāhanas form carrying the deities during the procession, are objects of fine workmanship. As stated earlier, there are six different vāhanas. These are Siṁhāsana, Śeṣa, Kamala, Śibikā, Indra and Garuḍa. The Indravāhana is considered the most attractive.

Besides these static arts in the temple, there are also many performing arts associated with it. Music is important among them. Music in the temple was standardised by Svāti Tirunāl Maharaja and his compositions in praise of the deity alone are used. The artistes are in multiple sets. For instance, there are eight Nāgasvara Vidvāns and the corresponding number of accompanists. The Nāgasvara used in short and high-pitched. Among other instruments used are the vertical flute with its drone, the conch, the kompu (a kind of bugle), kiṭupiṭi (double kettle-drum) and a special kind of metal nāgasvaram, besides the usual instruments used for rituals in Kerala temples like Timilā, Chenḍa, Eḍakka and Chengila. The Palace musicians accompany the processions. There is also a separate troupe for singing Aṣṭapadi in the morning.

During the major festivals, as observed before, the Kathakali is performed every day and in all its details starting with the Toḍayam, and the story chosen is presented in full, in contrast with the current practice elsewhere of presenting selected scenes alone. The Tullal in all its three forms is common in several spots in the precincts of the temple. Highly skilled feats like swords-throw and rope-dance, folk arts like Kampaṭi and Kolāṭṭam, and rare things like the shadow-play and still-dance are all thrilling and entertaining. During the Meenam festival, gigantic wooden images of the Pāṇḍavas are erected and Velakali, a special kind of mass martial dance with thsoe in the front row bearing sword and shield, is performed in their vicinity.

Originally the administration of the temple was vested in a committee of nine persons consisting mainly of the representatives of some privileged Malayāla Brāhmin families, the Mahārāja, a Svāmiyār and a Nāyar Convener. In this one member had the right of half a vote alone and the committee, therefore, was known as 'Eṭṭarayogam' meaning a committee of eight and a half. With the consolidation of Travancore by Mahārāja Martāṇḍa Varma in the 18th century, certain changes were brought about. In 1749 the Maharaja dedicated the whole state to Lord Padmanābha in what is caleld 'Trippaḍidānam' and began to rule as his representative, Padmanābhadāsa, in A.D. 1750 January. Therafter the temple became virtually his own. The present dimensions to the temple were given by this Mahārāja.

The temple was thrown open to all Hindus by birth or faith, irrespective of their caste, in 1936 by Śrī Chitra Tirunal/Bāla Rāma Varma Mahārāja, giving the lead to others in the country. With the extinction of monarchy and the introduction of the present land laws, the resources of the temple have very much dwindled and, as a consequence, many items in the daily routine as well as in festivals are rapidly becoming diminished. For the

midday naivedya, for instance, for which originally more than six quintals of rice was provided, we have now not even a tenth of it. The temple, however, continues to be of the Mahārāja.

According to legend, the temple was consecrated by a saint named Divākara who originally lived at Ānarta in Gujarat. Viṣṇu appeared before him in the form of an exceedingly attractive little boy and began to play with him and do all sorts of mischiefs and pranks characteristic of his age. The saint was very much delighted and tended him well. But one day the boy put into his mouth a sālāgrama to which the saint was doing pūjā, and annoyed at his, he warded the boy off with this hand. The divine child immediately disappeared, telling the repenting saint that he could see him thereafter only at Anantavana. Distressed at his thoughtless deed and disheartened by his ignorance about the location of the new place, he wandered his way to the south, encouraged by the hope that the Lord would ultimately reveal Himself again when he reached the destination. After a long journey and asking every object he met on the way where Anantavana was, he reached the place fully exhausted in body and begged of the Lord's pardon in a stream of prayer. Suddenly he saw the divine boy in the hollow of a gigantic Madhuka tree! Immediately the tree fell down and he saw the Lord in the Anantaśayana form with his head at the place now known as Thiruvallam, feet at Trippādapuram and the midpart in Tiruvanantapuram (Trivandrum). Divākara's delight knew no bounds, but unable to circumambulate that form of the Lord spreading over a few miles, he prayed the Lord to assume a form within thrice the length of his staff (*daṇḍa*), and the thus short enough for him to do his worship. Accordingly the Lord reduced himself to the present dimensions and after blessing the devotee disappeared. The sage got a temple constructed in the place and arranged for the daily service. The story goes that the first naivedya made by Divākara here was rice in a coconut shell with salted and seasoned mango. This naivedya continues to this day in addition to other naivedays, with the difference that in the place of the original coconut shell, one made of gold is used.

A slightly different version substituting Saint Vilvamangala for Divākara is seen in a ballad sung in Travancore. But his substitution is incorrect because the date of Vilvamangala is thirteenth century, and even granting the theory that there were three Vilvamangalas, the earliest of them is assigned to the ninth century, but the temple was there much earlier.

The earliest mention of the temple is in the early Sangham Tamil classic *Patittupattu* which mentions 'Nedumāl' identified in an old commentary with the reclining deity of Trivandrum. The next mention is in the famous Tamil classic *Silppadikāram* in which King Cheran Chenkuttuvan is spoken

of as being given the prasāda from Adakamadom, which the commentator Adiyarkunallar conjectures to be Trivandrum and can be confirmed to be so on other grounds. The *Tiruvāymoli* of Nammālvār extols Anantapura and the Vishnu there. The earliest lithic record which mentions the temple is the Kanyakumari inscription of Parantaka Pandya, a vassal of Kulothunga Chola (1070-1120), wherein mention is made of a gift of ten golden lamps to the temple. The deity is referred to here as 'Anantapuratemmar' The *Syānandūra-purāṇasamuccaya,* an unpublished work, reveals that Vira Kerala Varma (1127-1150) renovated the temple. The earliest inscription in the temple itself is dated 1209 and relates to a grant of a paddy field to the temple by a devotee named Pallavarāyan. In 1315 Ravi Varma Saṅgrāmadhīra donated to the temple a big vessel, called Koppara, made of gold weighing 2000 tolas.

The Padmanābhaswāmi temple was renovated several times and many structures added from time to time. But the system of pūjās and the several restrictions imposed on the visitors like their dress, time of visit etc., calculated to rouse their piety and feeling of humility before God and equality among themselves, still continue.

The *Syānandūrapuravarṇanaprabandha*[1] of Svāti Tirunāl Mahārāja is a Sanskrit champūkāvya giving the legendary history of the temple and describing graphically the festivals therein.

Structure

Underneath the Gopura is the main gateway to the temple well-protected by a number of massive doors. Between the gateway and the inner shrine there is a fine broad open corridor in the form of an oblong supported by many stone pillars and covered with terraced roof, the path of the God's procession known as Śīveli maṇḍapam. On one side it is 450 feet long and on other side 350 feet. It is 25 feet broad. The two rows of granite pillars and the stone ceiling above are decorated with sculptures. Every pillar has the figure of Dīpayakṣī bearing a lamp in the palm of her hands joined together and raised above her waist. The top of each pillar is surmounted by the head of the unicorn in the mouth of which is a ball of stone. At the four points of this oblong corridor, but not connected with it, stands four stone platforms where Purāṇic discourses are held during festivals. North of the oblong are the cooking apartments of the feeding house once attached to the temple.

Beyond this magnificent corridor or covered walk is the flagstaff which is about 80 feet in height and circular in shape tapering towards the top and holding Garuda, the vehicle of the god. This flagstaff is a fine teak log

1. Ed. T. Ganapati Sastri, Trivandrum, 1920.

covered with a series of a copper plate rings gilded thickly on the outside. South of this flagstaff and connected with the corridor is the Kulaśekhara-maṇḍapa containing the most impressive stone sculptures of the early 18th century A.D. Between the flagstaff and the inner shrine is the space containing the altar known as the Balikkalpura. The inner shrine is rectangular in shape and consists of two storeys and is ornamented with gables—an essential characteristic of Kerala style of temple architecture. It has a maṇḍapa with a single stone 18 feet square reportedly brought from Tirumala hill to the east of the city, on which none is permitted to prostrate.

The outer walls of the central shrine are decorated with mural paintings depicting various scenes and episodes from the Purāṇas. The central shrine with the halls and maṇḍapas inside are enclosed by a rectangular structure known as Vilakkumāḍam on the outside of which, nine columns of lamps of brass are fixed for purposes of lighting every day and also on festive occasions.

Sculpture

The temple has preserved the latest relic of stone sculpture in Kerala and is the repository of the finest artistic heritage of Kerala in the 18th century. Both the Śiveli maṇḍapa and Kulaśekharamaṇḍapa are embellished with a large variety of the finest specimens of stone carving. The latter in particular is the storehouse of the best pieces of sculpture and contains representations of various deities especially of Viṣṇu and Śiva. The figure of Vishnu is a fine example of statuary. Various Purāṇic scenes and figures are also sculptured with scrupulous finish, such as Mārkaṇḍeya embracing Śiva, Kṛṣṇa playing on the flute with the Gopis, the incarnation of Vishṇu as Vāmana, Kāliyamardana and aslo scenes from the Rāmāyaṇa such as the presentation of Rāma and Lakṣmaṇa to Viśvāmitra, the departure of Rāma with his wife and brother to the forest, the abduction of Sītā, the fight with Bāli, the setting fire to Lanka by Hanumān and the fight with Rāvaṇa etc. The story of the Bhāgavata is also depicted in several reliefs. Trees, bushes, animals, birds such as parrots, squirrels and monkeys are all carved with remarkable grace and vitality. All the sculptures have unsurpassed charm and are splendid examples of fine statuary bearing testimony to the indigenous tradition which survives even today.

Deities

The idol of Śrī Padmanābha having a length of 18-1/2 feet reclining on the bed of Ananta the five hooded serpent enshrined in the sanctum sanctorum is a "Śuddhamūrti" made of mustard seeds and molasses with 12000 sālagrāmas embedded. In front of it there is a smaller image made of

Pañcaloha—a five metal alloy, on which the daily holy bath is performed. Outside the inner shrine but within the enclosures, there are smaller shrines dedicated to Krișṇa, Kṣetrapāla, Śāstā, Narasiṁha, Vyāsa, Gaṇeśa, Rāma, Sītā and Lakṣmaṇa.

Legends

The story of Śrī Padmanābha temple and the deity installed therein is based on a touching and popular legend and shows that they had their origin in the piety of a Pulaya and his wife. The spot where the temple now stands was originally a jungle called 'Anantankāḍu'. One day as the Pulaya's wife was working in the field, she heard the cry of a baby nearby; and on search found a beautiful child with divine features and marks. She fed the crying baby with milk from her breast and left it under the shade of a tree. A five-headed cobra came, removed the infant to a hole in the tree and sheltered it from the sun with its outspread hood, thus making manifest that the child was the incarnation of Viṣṇu. The Pulaya and his wife daily made offerings of milk and rice gruel in a cocoanut shell. Tidings of this miraculous event and the Pulaya's piety reached the ears of the sovereign of Travancore who immediately ordered a temple to be erected on the spot. This legend connected with the most important and celebrated temple of Kerala has furnished a remarkable background for the historic temple entry proclamation of 1936 admitting the members of the backward and depressed classes of Hindus to free access and worship in all temples of the State.

According to another legend, the Vilvamangalam Swāmiyār used to close his eyes in deep meditation of Vishnu while performing daily offerings to sālagrāmas, when a young child would interrupt him every day by displacing his sālagrāmas and flowers. But when the Swāmiyār opened his eyes the child always disappeared. One day in a fit of temper the Swāmiyār removed the meddling child by the back of his hand. The child took umbrage at this and disappeared revealing that he was none other than the deity that he had been intently praying to see, and that he could not meet him anywhere else than at Anantankāḍ. From a Pulaya woman the Swāmiyār found out the spot where he saw Viṣṇu lying on Ādiśeṣa with all his four arms in splendour and serenity.

Rituals

The rituals in this temple are carried on in accordance with the rules laid down in the Āgamaśāstras, by priests chosen from leading Namputiri families. The officiating priests are put on to the strictest orthodoxy and religious purity not being even allowed to visit their homes during their officiating period. In memory of the touching legend that the deity was

first fed with rice gruel in a cocoanut shell by a Pulaya, the offering to the deity still continues to be rice gruel in a golden vessel containing the cocoanut shell.

A religious ceremony unique in importance held in the temple once in six years is the Murajapam recital of the Veda, lasting for eight weeks by Namputiri brahmins of Kerala. The Vedic recital begins early in the morning and goes on everyday for nearly two hours. It takes seven days to complete recitation of each Veda,—Ṛg, Yajus, Sāma and Atharva. In the eight weeks, the Vedas get recited eight times over and on the concluding day there takes place the Laksha Deepa mahotsava in the temple. The Lakshadeepam is a grand spectacular show of the illumination when the whole premises of the temple will be flooded with lights.

Festivals

There are two festivals a year in the temple in which the ruler takes part, one in the month of Thulam (October) and the other in the month of Meenam (March). The first day called 'koṭiyettu' or hoisting of the God's flag and the last 'Ārāṭ' are attended with elaborate ceremonials. On all the days of the festival large crowds of people are attracted to the temple to witness the Śiveli temple procession,—both in the evening and in night when the images of Padmanābha, Narasimha and Krisṇa are taken on Vāhanas in circumambient procession accompanied by Nāgaswaram music of superb quality. On the night of the ninth day the ceremony called Veṭṭa (hunt) takes place and on the next day the holy bath called Ārāṭ is performed.

Administration

This famous shrine with such hallowed origins and built by a pious ancient king, acquired additional importance in the course of the Travancore Royal History, and its deity became the tutelary deity of the ruling family about the middle of the 18th century. Its administration in the olden days was by a settlement vested in a body called Ettarayogam, a committee of the trustees known as Uralars, which was under the direct control of the king and which in its composition consisted of eight Potti brahmins and the king; and whose descendants are seen even now participating in ceremonial functions. The members of the committee were expected to conduct the affairs of the temple seeking the advice of the sovereign. They assigned the temple lands to the tenants or cultivators and collected the revenue. As royal authority was threatened by a powerful combination of local magnates and temple functionaries, King Mārtāṇḍavarma put an end to this administration and assumed the sole authority of the temple.

Inscriptions

The temple contains some important inscriptions of great historical value. One of them is the Sanskrit inscription of the Travancore Ruler Āditya Varma Sarvānganātha (6th century M.E. : 14th century A.D.) found in the Krishna shrine inside. It is in the Grantha script and records that the illustrious ruler constructed at the town of 'Syānandūra' the shrine of Krishna, the Gośāla, a maṇḍapa and the Dīpikāgṛham in the Śaka year 1296 (550 M.E. or 1735 A.D.) The two inscriptions of the King Mārtāṇḍa Varma (1729-58 A.D.) engraved, one on the Ottakkal maṇḍapam and the other on the maṇḍapa in front of it are in Sanskrit but the script used in Malayalam. The historical value of these inscriptions lies in the fact that they record the story of the reconstruction of temple in 1735. There is another bilingual inscription of a ruler Kotamārtāṇḍa Varma which is engraved on the south wall of the Gośāla Kṛṣṇa shrine, the first part of which is in Sanskrit and the second part is in Malāyalam and Vaṭṭeluthu script. This records certain gifts to the temple. There is in addition an inscription of Ravi Varma Kulaśekhara written in Malayalam on a golden vessel used in the temple.

Mathilakam Cadjan Records

The temple has an excellent collection of old Cadjan records of inestimable value, which are the largest and most fabulous and precious private hoard of archival vestiges in the whole of Kerala.[1] While the most antique cadjan records of the country are still to be seen in the Mathilakam or temple of Padmanābha, those of the State Archives are generally later in age. The earliest dated record in the Mathilakam belongs to 511 M.E. (A.D. 1336).

It may be noted that no other cadjan record so remotely dated has been discovered in any part of Kerala.

The greatest worth of these archival vestiges lies in the fact that they are fountain-head of information on the genealogy of kings and chronology of events in the early phases of the history of the royal house of the now extinct Travancore State. These collections are of singular value in giving us the details of political events and upheavals that took place in bygone days besides highlighting contemporary social and economic life.

The spirit of antiquity enshrined in this ancient temple, vocal in sweet songs, in picture speaking with heroic tongue and without solemnities entwined, strikes to the seat of grace within the mind.

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1. K. Maheswaran Nair, Chronicles of the Trivandrum Pagoda, Trivandrum, 1974.

A Rare Image of Viṣṇu

Numerous forms of Vishnu are found described in the Sanskrit works on sculpture and iconography coming under the class Samhitā, Āgama and Tantra. They comprise (1) standing, sitting and reclining poses with or without the association of Lakṣmī, Ananta, Garuḍa etc, (2) avatāras, the ten major ones like Fish, Tortoise, Rāma, Krṛṣṇa etc., with all their varieties and the minor ones like Kapila, Vyāsa and Dhanvantari, (3) the twenty four manifestations, Keśava, Nārāyaṇa etc., and (4) forms conceived as the deities of mantras like the *Nāmatraya* to be meditated upon while chanting. In the last category there are many forms for which sculptural representation is not common but a few do have representations. One such sculptured form is dealt with here.

In the Śrīpadmanābhasvami temple at Trivandrum there is an elevated hall called *Kulaśekharamaṇḍapa,* completely made of grantie and having exquisite images carved out in the many massive pillars erected along the sides supporting and ornamenting it. On the fifth pillar from the northern end on the eastern side, the principal image facing west is a rare specimen. It is a well proportioned male figure having four arms and standing on a lotus pedestal. It is about three feet in height and is in straight posture. It has a crown which reminds one of the crown of the Sāttvic heroes in Kathakali, but without the *prabhāvali.* The upper arms are raised up in the usual manner and the right bears the disc mainly between the forefinger and the middle finger and the left one bears the conch in a similar manner. The two lower arms together in their spread-out palms hold a two-armed beautiful female figure sitting in *padmāsana* and holding with her two hands a pot. She too wears a crown of the saem type as the male figure's. Both the figures are profusely decorated, particularly the male figure which has anklets, bracelets, girdles, chains, ear-rings etc., of delicate design and well arranged folds of clothes. The well defined features, particularly the nose with its sharp upper edge and acutely pointed tip, indicate a late origin of this sculpture. The history of the temple also indicates that possibly it is as late as the 18th century. But what is of interest to us is the rarity of the form.

But we find a passing mention of it in the *Śilparatna* of the Kerala writer Śrīkumāra who lived in the 16th century. It is given there as a form to be meditated upon (*dhyānasloka*) under the title *Āvahantī.*

अरुणनलिनसंस्थं काञ्चनोद्दीप्तवर्णं
करधृतदरचक्रं पीतकौशेयवस्त्रम्।
कनककलशरक्ताब्जोत्पलासक्तपाणिं
श्रियमपरकराभ्यां बिभ्रतं नौमि विष्णुम्।।

I bow to Vishnu of golden hue,
Standing on a red lotus,
Donning a yellow silk,
Bearing the conch and disc,
Holding in the lower arms
Goddess Śrī who keeps in her hands
A golden pot together with
A lotus red and lily too.

This description mostly agrees with the present sculpture. The śloka seems to speak of four arms for the goddess, two holding the pot, and the other two a flower each, but here we find only two, both together carrying the pot. As for the colour of the lotus, garment etc., which is to be imagined, naturally no indication in the image is possible. The verse also makes it clear that the female figure is the goddess of propserity, the golden pot symbolising wealth.

From the mention of Āvahantī in connection with the description of this form of Viṣṇu, it is clear that it is the presiding deity (*devatā*) for Āvahantī. Āvahantī is a religious rite consisting mainly of offerings in fire (*homa*) with a view to procuring abundant food and great prosperity and having the anuvāka beginning with *Āvahantī vitanvānā* in the *Taittirīya Upaniṣad* as its principal mantra. This mantra itself is a prayer for wealth and for the acquisition of intelligent and earnest pupils. It means : "Bringing to me and increasing always clothes and cattle, food and drink, doing this long, do thou, then, bring to me prosperity in wool along with cattle. Many students of sacred knoweldge come to me from every side."

Śilparatna is not, however, the earliest work which mentions this form. The *Prapañcasārasaṅgraha* of Gīrvāṇendrasarasvati cites this and gives the source as *Vāñchākalpalatā* of Vidyāraṇaya. Although the identity of this latter work is not known, taking Vidyāraṇya to be the great ācārya who adorned the Śāradā Pīṭha at Śṛṅgerī and who was largely instrumental in the establishment of the Vijayanagar kingdom, it must be assigned to the 14th century. Since we do not meet with this form in earlier works or find its representation in early sculpture, it can be reasonably presumed that this form is a development in Vaishnava iconography in the late medieval period.

It may be noted that the deity as represented here may be called 'Śrīkara' (meaning, with Lakshmi in the hand) since the embodiment of wealth and prosperity is held in the hand to be offered tothe devotee, in contrast with 'Śrīdhara' (meaning, bearing Lakshmi) who is the four-armed Vishnu having Lakshmī on his chest and is identical with Śrīnivāsa. It may, however, also be noted that *'Śrīdhara'* as one of the twenty four mūrtis of Viṣṇu, is without Lakṣmī, bearing the disc, lotus, conch and mace respectively in the upper right and left and the lower left and right hands, according to *Padmapurāṇa*.

'Śrīdhara' and 'Śrīkara' are both appellations found in the *Viṣṇusahasranāma*. This forms a notable feature of the great temple adorning the capital of Kerala.

(b) Śrīvallabha Temple at Tiruvalla

The Śrivallabha temple at Tiruvalla, dedicated to lord Viṣṇu, sprawling over a huge campus of eight acres and thirty cents in perhaps the biggest temple complex of Kerala.[1]

It is surrounded on all the four sides by a huge wall having a height of twelve feet with the width of four feet from the ground level onwards. Each of the four sides consists of 562 feet in length. This size can be compared only with two other temples of Kerala, the Lord Padmanabhaswamy temple of Trivandrum having seven and a half acres and Mannar temple of Koratty having about seven acres. All the three are referred to by a terms like 'Matilakam'—compound fortified by walls. There are four gate towers of which the ones in the south and north are smaller than the ones in the east and west. The shrine faces towards the east where in front of the gate there is an extention in the form of a hall where Kathakali performances are done.

One who enters the shrine through the eastern gate meets with a three-storeyed structure on the top of which there is a Panchaloha statue the of Garuḍa—the kite-like bird which happens to be the vehicle of Viṣṇu. Actually one could see only the tip of that flagstaff on the top of which the idol is placed. The flagstaff of granite pillar has a length of 53 feet. The huge stone pillar is surrounded by a three-storeyed protective structure with projections on all four sides the roof top of which is covered by copper plates. It is a matter of wonder how one could transport such a monolith flagstaff frm after since there are no quarries of granite in that surrounding area.

There is another flagstaff recently erected made of concrete and covered with gold plated copper sockets. The statue of Garuḍa is with extended wings ready to fly away and tradition has it that it actually flew away as son as it was made and that the copper smith bad to bring it back by throwing his chistle after it. Any way the structure surrounding the granite pillar and the figure of the kite atop is unique in temple architecture. It is hailed as : "A wonderful feature of the temple is its flagstaff fifty feet high and two feet in decimetre hewn entirely out of granite the bottom end of which is believed to touch water underground."[2] The flagstaff is reported to have been built two years after the installation of the god and that was in B.C. 57.

1. P. Unnikrishnan Nair, Śrīvallabhamahākṣetracaritram (in Malayalam), Tiruvalla, 1987.
2. Travancore Directory, 1939, Part II.

The structure is now referred to as Garuḍamāṭam which was subjected to renovation periodically. Such a structure near the Gopura (tower) is referred to in Viṣṇusamhitā (13.71) as follows :

गोपुरं पादहीनोच्चं तत्समं मण्डपं विदुः।
पीठद्विगुणविस्तारो गरुडस्य च मण्डपः।।

Only in Viṣṇu temple there is scope for such a structure.

There is a concrete pathway for circumambulation and daily procession of the god on all the foursides of the temple beginning from the line of the flagstaff. Each side has a length of 104 metres and on all the four quarters there are structures for the god to rest atop the vehicle. These structures are called Ānakkoṭṭil—an elephant's house.

To the right of the eastern side of the sanctum there existed a Kūttampalam—a temple theatre, in olden days, for staging Sanskrit plays in the Kūṭiyāṭṭam style. Tantra manuals prescribe the location as "devasyāgre dakṣiṇato rucire nāṭyamaṇḍape" etc. Till about the beginning of the twentieth century (upto 1915) remnants of the temple theatre were preserved, though nothing is seen at present. The fact that a member of the family of Tantrins, has authored a treatise called 'Nartanaraṅganavīkaranavidhi' and the composition of Naṭābhiṣekavidhi'[1] testifies to the fact that there existed such a structure which was subjected to renovation. Further in the Huzur Copper Plates called Tiruvalla Copper Plates there is a reference that "he who performs the Kāliyankakkūttu is to be paid 25 measures of paddy" in addition to other benefits.[2] It is an endowment given to the temple by a commoner who set apart sufficient paddy fields as donation to the temple. The theatre must have been built along with the main shrine in B.C. 59. It is reported that a figurine of elephant made of panchaloha was obtained from the spot during an excavation.

Out side this path for circumambulation are located two minor shrine on the south and south-west region, the farthest one for Gaṇapati and the nearest one for Śāstā. The place for Kṣetrapāla is in front of Gaṇapati, through there is no shrine is seen at present. Towards the south-west corner of the campus and hind part of the Gaṇapati temple are located supplies, store-houses, armoury etc. On the northern side there is a small shrine with no roof where a god called Kurayappan is located. The god could be Kubera—the chief of Yakṣas and the rituals are carried out by people belonging to the class of Ampalavasis-temple servants who are treated as of lesser status than the priests. These is a deep tank nearby with a three storeyed structure

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1. Ms. No. 21905 K. and 21883 C of the Kerala University Manuscripts Library.
2. P. Unnikrishnan Nair, *op.cit.*, p. 419.

in its southern bank to serve as residence of priests who are not permitted to go out of the campus during the tenure of priest-hood consisting of three years. The tank is called 'Ilavanti' and is referred to by the Sanskrit term 'Patravanti.'

Now one could enter the Nālampalam, the inner quarters of the temple through the eastern door. The courtyard consists of 150 square-feet in each side. The eastern side of the shrine has a two-storeyed copper-roofed structure with a corridor forming the entrance to the yard. The roof is wooden over which copper plates are paved. There are stūpikas (finials) atop this structure also. Backside of the structure is covered by stone-walls while the inside is supported by granite pillars which are 54 in number. This space on all four sides is divided into several rooms to form the kitchen in the east, store-houses, place for conducting Navakapūjā, a small hall for providing food to some brahmins. On the north-west side this is a small room for the god Vaṭakkumdevar.

The inner quadrangle is paved with granite slabs. In this portion there are two square maṇḍapas, one each on the eastern side and the western side of the sanctum. The eastern structure in front of the main idol is in square shape having 23 feet at one side while the western one is smaller having just 9 feet in circumference on each side.

There is a separate smaller shrine on the northern side covered with copper plates. This is for Viṣvaksena. To the east of this small temple is located a well from which water is drawn for the purposes of cooking food and other rituals.

The round shaped main sanctum has a circumference of 160 feet with a circular roof culminating on a stūpika (finial).

The wooden roof having rafters, beams etc., are covered with copper sheets. There are three layers of rooms around the innermost place where the idol is in stalled. Śrīvallabha the main idol is on the eastern side while on the west is installed Sudarśanacakra. While the former idol is made of granite, the latter is made of Pañcaloha alloy. The mason work on wood and stone were reported to have been done by local artisans who were amply provided with suitable remunerations as per documents available.

There are legends connected with the actual installation of the idol. The Tantrin could not properly fix the idol into the pedestal in spite of strenuous efforts. He got out of the sanctum for some time to take rest. On returning he opened the door to find the idol already installed to his dismay and relief. Further he saw a small plantain fruit on a leaf along with a cocoanut. The priest had a faint vision of an old sage going out of the shrine and it is believed that it was sage Durvāsas who arrived and installed the idol on its pedestal.

Regarding the date of installation there are legends which propose the date as B.C. 59 as indicated by a Kali chronogram "Ceramān paṭakaṭannu". Another chronogram is given as "Pālakkol velikkāka" giving Kali year 3105 equivalent to first century A.D. These dates are generally supported. The consensus of opinion is to hold B.C. 59 as the date of installation.

The idol has many peculiar features. Legend has it that the idol was shaped by Viśvakarman at the request of Kṛṣṇa who later gave it to Sātyaki. The idol was then transported to Prabhāsatīrtha when Dvārakā was submerged under the ocean. Sātyaki gave it to Garuḍa who put it in the river Netrāvati. After a long passage of time it was retrieved and brought to Tiruvalla by Tulu Brahmins. It was reported that there was no pedestal for the idol.

It was put on a pedestal consisting of eight pieces of granite. Later a new pedestal having 14-1/2 inches was made and the idol was properly fixed. The idol from head to foot has a length of 5-1/2 feet and is in a standing pose and slender in appearance. Usually Viṣṇu's four hands hold Śaṅkha, Cakra, Gadā and Padma. But in this idol there is no Gadā (club) instead the hand is rested on the hip as Kaṭihasta. It is clear that in the present idol there is no Gadā and Dr. P.K. Narayana Pillai, my own teacher a native of Tiruvalla and an ardent devotee of the god does not mention gadā in his Śrīvallabheśasuprabhāta :

यं शङ्खचक्रसरसीरुहपाणिपद्मं
सौवर्णरत्नमुकुटं करुणाकटाक्षम्।
संवीक्ष्य भक्तिविवशाः सुजनाः स्तुवन्ति
श्रीवल्लभेश भवतात्तव सुप्रभातम्।।

The absence of Gadā is explained by him as "unseen". But some of the dhyānaślokas used for the worship of the god mentions gadā also despite the fact that it is not represented by the idol.

There are differences of opinion regarding the material with which the idol is shaped. Some hold that it is sand pasted to darbha grass and clay mixed together into peculiar amalgum with Sālagrāma stones to fill the cavity. But it is all conjectures and apparently the idol is made of a soft variety of granite from which sands are often coming out (according to priests who perform the abhiṣeka). Because of this brittle nature of the stone sandal paste is not at all applied on the idol as in many other temples. After applying the oil properly priests just rub it mildly with soft clothes so as not to harm the brittle idol which is getting thinner in due course.

The idol at present is in a repaired shape. During one of the holy baths the pot carrying sanctified water slipped from the hands of the priest and fell on the right hand of the idol and the hand got separated. Since it was

not possible to fix it by paste or any type of gum, a silver jacted like cover was made and the idol was fitted with the help of nuts and bolts from behind in such a way that a devotee standing in front could not notice it. The jacket is extended upto the navel from the neck onwards including the four hands.

The idol facing the west is of Sudarśanacakra. It has a form of eight hands surrounded by a disc made of Pañcaloha. The height is about two feet only. The dhyāna śloka made use of by the priest is the worship of Śudarśana is different from the traditional sources. The traditional ones may be indicated here.

1. Īśānaśivagurudevapaddhati Part I, Paṭala 37 stanza 22.

रक्तं रक्ताम्बराढ्यं स्फुरदरुणमणिद्योतितानेकभूषं
दंष्ट्राशुभ्राट्टहासोत्कटविकटगलद्वह्निजालोग्रवक्त्रम्।
शङ्खं चक्रं गदाब्जे मुसलमपि धनुः सेषु पाशाङ्कुशे द्वे
बिभ्राणं साष्टबाहुं कपिलकचदृशं विष्णुचक्रं नमामि।।

2. In 'Saparivāram Pūjā' the author has given three other dhyānas for the worship of Sudarśana as follows (see pages 275-278).[1]

कल्पान्तार्कप्रकाशं त्रिभुवनमखिलं तेजसा पूरयन्तं
रक्ताक्षं पिङ्गकेशं रिपुकुलभयदं भीमदंष्ट्राट्टहासम्।
शङ्खं चक्रं गदाब्जे पृथुतरमुसलं चापपाशाङ्कुशान् स्वै-
र्बिभ्राणं दोर्भिराद्यं मनसि मुररिपुं भावयेच्चक्रसंज्ञम्।। 1।।
अव्याद् भास्करसप्रभाभिरखिला भाभिर्दिशो भासयन्
भीमाक्षः क्षरदट्टहासविकसद्दंष्ट्राप्रदीप्ताननः।
दोर्भिश्चक्रदरौ गदाब्जमुसलत्रासांश्च पाशाङ्कुशौ
बिभ्रत् पिङ्गशिरोरुहोऽथ भवतश्चक्राभिधानो हरिः।।2।।
चक्रं शङ्खं च चापं परशुमसिमिषुं शूलपाशाङ्कुशाग्निं
बिभ्राणं चर्मखेटं हलमुसलगदाकुन्तमत्युग्रदंष्ट्रं।
बालाकेशं त्रिनेत्रं कनकमयलसत् गात्रमत्युग्ररूपं
वन्दे षट्कोणसंस्थं सकलरिपुजनप्राणसंहारचक्रम्।। 3।।

These are the stanzas usually used in connection with the worship of Sudarśana. The priests in the Tiruvalla temple use the following stanza for the worship.[2]

आताम्रोद्धूतकेशं सुनिशितधवलोल्लासि दंष्ट्राकरालं
भीमाक्षं साट्टहासं रविशतसममाभासयन्तं सदाण्डम्।

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1. 'Saparivāram Pūjā' (in Malayalam) Panchangam Press, Kunnamkulam, 8th edn. ME. 1174 / AD. 1999.
2. P. Unnikrishnan Nair, *op.cit.*, p. 266

दोर्भिः पाशङ्कतद्वन्मुसलसरसिजे चक्रशंखौ गदां वै
बिभ्राणं चापमुग्रं सृणिमपि च हरिं चक्रसंज्ञं नमामि।।

There are two Melsāntis—chief priests—in the temple who alternatively perform rituals to Śrīvallabha and Sudarśana on alternate days. This shows the importance of Sudarśana at an equal foot with the main deity.

The procedure of worship in the Śrīvallabha shrines has many peculiarities. There the God is supposed to have four attitudes and is represented in the different stages of life. This tradition is age-old as is certified by Śukasandeśa of Lakṣmīdāsa (c. 13th century A.D.) and its commentaries.[1]

अर्हद्भ्यो यः स्वमिव विभजन्नाश्रमाणां चतुर्णा-
मग्र्यं धर्मं कथयति नृणां कर्मणा केवलेन।
वन्द्यच्छन्दोरहसि विहरन् वल्लभग्रामवासी
केशिध्वंसी निजपदजुषां क्लेशहन्ता स देवः।।

The god at Tiruvalla shows a model to the people by dividing half of his nivedya among Brahmins. Further by assuming the form of four Āśramas, the god suggests that people should follow the system of the four stages. Mānaveda the author of Vilāsinī while commenting on the stanza observes.

"अर्थात् निवेद्यार्धमागतं विभजन् अर्धीकुर्वनृ केवलेन कर्मणा न तु वाचा। अग्र्यं प्रधानं धर्मं नृणां कथयति। स्वद्रव्यस्येकदेशांशो ब्राह्मणसात्करणीयः। ब्रह्मचर्याद्याश्रमाश्चावश्यं अनुष्ठेया इति स्वानुष्ठानेनैव लोकान् बोधयतीति भावः।

वल्लभक्षेत्रे हि तत्कालिकपूजायां भगवान् तत्तदाश्रमधारी अर्च्यते। मध्याह्ने च गृहस्थरूपी भगवान् निवेद्यार्धं ब्राह्मणेभ्यो ददाति। रूपेण विमलं कुर्वन्।

Vaṭakkumkur Rajarajavarma[2] quotes from the commentary called Vyākṛti of unknown authorship as follows :

इह खलु भगवान् भार्गवीकामुको मध्याह्ने गार्हस्थ्यमवलम्बते, निवेद्यकाले अर्धं ब्राह्मणेभ्यो विभजते च तद्भुक्त्या च शूलादयो शेगाशाम्यन्ति च। ब्रह्मचर्याद्याश्रमचतुष्टयं च प्रतिदिनमाश्रयते। प्रातर्ब्रह्मचारिवेषधरः, मध्याह्ने गृहस्थः सायाह्ने–"

From these references one thing is clear. The god appears as Brahmacārī in the morning, gṛhastha in the noon, Vānaprastha and Sannyāsi in the evening. The reference to sharing of food refers to a peculiar practice in the Śrīvallabha temple. This practice is called "Pālanamaskāram"—food supplied in the bark of an Areca palm. When the food is taken inside the

1. Śukasandeśa with the Vilāsinī commentary of Mānaveda, Nag Publishers, Delhi, 1985, I, p. 58.
2. Keraliyasaṁskṛtasāhityacaritam, vol. II, 569.

sanctum, the junior priest should announce to the Brāhmins of the villages of Guṇavanta, Dīpapattana and Iḍukuñja assembled at the temple to come to the specific room where food will be supplied to them. Only after their eating the food the offering of food in the sanctum shall be completed. After feeding the Brāhmins water for washing their hands also should be given in the bark mentioned above. Thereafter they are seated in the maṇḍapa in front of the shrine and presentations are made. This is an integral feature of the peculiar practices of the Vallabha temple.

As in the case of the major temples of Kerala there are five Pūjās in this temple. First ritual called Uṣaḥpūjā is performed by 6.30, am. The second one called Pantiraṭi is at 8.15 am. The third pūjā called Uccapūjā takes place by 11.30 am. The fourth and fifth pūjās, Sāyāhnapūjā and Athāzhapūjā are done between 7.15 pm. to 7.30 pm.

It is already noted that the god is represented as remaining in different stages of life for each ritual. Naturally there should be different dhyānas for conducting the worship. It is not possible to have different conceptions based on a single idol. Here it is to be noted that the dhyāna—ślokas—four in number have no congruity with the idol which is peculiar having Kaṭihasta instead of the usual gadā.

The following are the dhyāna-ślokas peculiar to Śrīvallabha temple for the different pūjās.[1]

1. First pūjā called Uṣaḥpūjā is performed by about 6.30 am. For this the god is conceived as follows :

गोक्षीराभं पुण्डरीकासनस्थं
चक्राब्जाभ्यां भूषितं भूषिताग्रैः।
श्रीभूमिभ्यामर्चितं योगनिष्ठं
ध्यायेद्देवं पौरुषेणार्चनाय।।

2. For the second pūjā called Pantīraṭi the dhyāna is given as :

गोक्षीराभं पुण्डरीकासनस्थं
चक्राब्जाभ्यां शङ्खकौमोदकीभ्याम्।
श्रीभूमिभ्यामर्चितं योगनिष्ठं
वन्दे विष्णुं पूरुषं पूर्णरूपम्।।

In this gadā is also mentioned. But the idol does not carry it.

3. The dhyanaśloka for the third pūjā conducted in the evening is as follows :

1. P. Unnikrishnan Nair, *op.cit.*, pp. 265-73.

नमामि विष्णुं सितपद्मसंस्थं
चक्रं सशङ्खं सगदं दधानम्।
पद्मञ्च केयूरकिरीटहारैः
सम्भूषितं कुन्दरुचं प्रसन्नम्।।

4. The fourth pūjā takes place by about 9 pm. along with Dīpārādhanā.

नारायणं मकरकुण्डलकौस्तुभाच्छ-
हारं किरीटवलयाङ्गदपीतवस्त्रम्।
अर्कायुताभमरिशङ्खगदाब्जहस्तं
भूश्रीयुतं सकललोकनतं नमामि।।

For this the god is decorated in all glory with royal pomp.

5. The fifth and last pūjā of the day takes place by about 7.30 after which the procedures for the day come to a close.

उद्यद्भानुनिभं किरीटवलयग्रैवेयहाराङ्गद-
श्रेणी नूपुरकौस्तुभाद्युदरभूषाढ्यं सपीताम्बरम्।
मत्स्योल्लासितकुण्डलं सकलदृग्द्योतत् प्रहासं विभुं
वन्दे पद्मरथाङ्गशङ्खसगदं शुभ्रे सरोजे स्थितम्।।

There are certain peculiarities with reference to the temple.

1. The first pūjā was supposed to have been made by Vilvamangalam Svāmiyār. A Saṁnyāsin attached to the temple follows the custom. Nowadays he comes to the temple everyday for the second pūjā. The idol is dressed up in pure white clothes as a Brahmacārin.

2. In all pūjās the door of the sanctum is to be kept open. Sage Durvāsas who is associated with the installation of the idol is expected to visit the temple any time. Hence the door should not be closed though for the purpose of Naivedya it could be closed for a short while.

3. For Pantīrați, Palpāyasam and cooked rice are a must as ordained by an ancient Cera emperor. This is stated in the Śrīvallabhakṣetramāhātmya.[1]

अहनि द्वादशपदे पूजा विष्णोः प्रकल्पिता।
प्राधान्येन नरेन्द्रेण लोपलेशविवर्जिता।।

This is also stated in the Tiruvalla Copper Plates of the 12th century A.D.

4. After the daily ritualistic bath, the god should be decorated with a saffron coloured cloth.

5. A peculiar offering called 'Pantīrāyiram' literally ten thousand is

1. Canto. III, Stanzas 75, 76.

made to the god in which twelve-thousand bananas as of a good quality are offered to the god during the Pantīrați. The variety called 'cingan' is the first choice, in the absence of which other good varieties also are accepted. The peculiarity is that all the bananas are peeled before offering to the god. It is mentioned as follows :

भक्त्या द्वादशसाहस्रसिंहपक्वार्पणं विभोः।
अतिप्रीतिकरं विद्धि पक्वेष्वपि विशेषतः।।

6. A lady devotee called 'Caṅkrottamma'—the lady of the Cankrottu house had offered worship to the god who appeared before her as a brahmacārin. She is referred to in a stanza as follows :[1]

एकादशिव्रतपरा विमलाशया य-
मेकान्तभक्तिभरिता समुपास्य देवम्।
सायुज्यमाप सकलार्चित संक्रमार्या
श्रीवल्लभेशभवतात्तव सुप्रभातम्।।

7. The Sudarśanacakra installed in the temple had destroyed an Asura called Tola to protect the people of the region.

लोकत्रयोन्मथनविश्रुतदुष्कृतस्य
तोलासुरस्य गलनालनिकृन्तनाढ्यम्।
चक्रं सुदर्शनमुपस्थितमस्ति यस्य
श्रीवल्लभेशभवतात्तव सुप्रभातम्।।

There is a locality to the east of the temple called Tolaśśeri where the demon is supposed to have resided. The demon troubled the people so that they could not attend to the feast on Dvādaśi day offered by the lady of Camkrottumaṭham. Viṣṇu killed the demon with Sudarśanacakra and then washed it a spot of a river which is known as Cakra Kṣālana Kaṭavu—the ghat where the disc was washed. Later the god installed the Cakra near him facing it towards the home of his devotee. All this is stated in the following stanza of Śrīvallabhakṣetramāhātmya—

पायाद्वश्चक्रपाणिः द्विजवरगृहिणीभक्तिभारातिहृष्ट-
श्चक्रेणैकेन हत्वा दितिजमसुहृदन्तोलियाख्यं महान्तम्।
कृत्वा तत्रारमद्रागुपतटिनि महादेवलिङ्गप्रतिष्ठां
भूयश्चक्रेण सार्धं सपदि वसति यो वल्लभक्षेत्रमुख्ये।।

8. Uttraśśiveli is an annual festival lasting for a day celebrated on the 'uttram' star in the month of Meṣa (Meḍam). On that day three goddesses enshrined in the three nearby temples at—Ālanturutti, Kāvil and Paṭappātu arrive at the Śrīvallabha temple riding their vehicles called Śibikā to the

1. See Dr. P.K. Narayana Pillai, Śrāvallabheśasuprabhātam, Trivandrum, 1974.

accompaniment of the sound of bugles and trumpets. They are conceived as the sisters of the god, who receives them with all the respect and pomp. The goddesses enter through the northern gate of the temple which will be opened only on that day and circumambulate the god through the concrete path around the shrine. After being received, the goddess of Alanturutti moves backward in the Śibikā with dancing steps.

मेषोदये नियतमुत्रदिने भगिन्य-
स्तिस्त्रः प्रियामबुनिधयः प्रचुरादरेण।
आयान्ति दर्शनसुखाय मखाय यस्य
श्रीवल्लभेश भवतात्तव सुप्रभातम्।।

This function is a special feature of the Tiruvalla shrine and its glory is sung in various ballads of the locality. It ends with the departure of the goddesses the next day after receiving the gifts from Śrīvallabha.

9. In addition to the main deities of Śrīvallabha and Sudarśanacakra there are several other deities like Gaṇeśa, Varāhadakṣināmūrti, Vaṭakkumdevar, Śāstā, Garuḍa, Viṣvaksena and Kurayappan. Two forms of Yakṣis are also supposed to exist in the campus. They are mentioned as follows in a stanza :

कैलासशैलपतिना गणनाथविष्वक्-
सेनार्यकैश्च विबुधैरुपसेव्यमानः।
बाभाति यः प्रणतभक्तजनानुकम्पी
श्रीवल्लभेश भवतात्तव सुप्रभातम्।।

There is a traditional stanza describing the order of worshipping the several deities some of whom could not be seen at present in the campus. The stanza in Malayalam is not properly edited or printed.[1]

"Vighneśam bhūtanātham bhagavati
kurayappan patratīrtham ca vyāsam
Śrīdurvāsamahāmunim khagapatim cakram
tatha śankaram
Viṣvaksenam, dvārapālam, suragaṇasevyam
dharaṇīm dakṣiṇāmūrtim lakṣmīm
Vande śrīvallabheśam guṇagaṇasavidhe
ratnapīṭhe niṣaṇṇam"

One who enters through the eastern gate should move to the south west through the concrete path and proceed of worship the various gods. Sages like Vyāsa and Durvāsas are to be meditated upon even though their idols are not seen.

1. P. Unnikrishnan Nair, *op.cit.*, p. 259.

10. Avarodha—the assumption of duties by the newly employed priest is to be performed traditionally. The Tantrin is to initiate the new priest by imparting the dhyānaśloka in secret. He should hand over an umbrella as a sign of appointment and watch over the performance of the new Tulu Brahmin priest for three consecutive days. Only then the new priest could enter the inner sanctum. After assuming the charge he should live in a quarters and lead the life of a celibate despite he having married earlier. For the period of the tenure of three years he could not move freely like others and should not even speak with women. There is a quarter out side the campus on the north-west of the big tank and he shall reach the temple through a small gate provided for his passage in the north-east of the compound wall.

11. For processions on special occasions there are two Garuḍa Vāhanas for Śrivallabha and Sudarśana and it needs eight people to carry forward one such Vāhana tied to bamboo poles. The services of sixteen brāhmin people are to be enslisted for a procession.

12. In ancient days there was an educational institution attached to the temple and it was known as Tiruvallāśālā. For the noon meals alone 35 measures of rice was needed. For the up keep of this there were various endowments.

13. There were provisions for the maintenance of four Devadāsis (Teviṭiccis) attached to the temple. Tiruvallā Copper Plates (12th century) mentions this. It is stated "teviṭiccikal nālvarkkāy pantirunālikku." The reference is in connection with the Onam festival. At present these is no information about their family. These girls were beautiful, accomplished in arts and belonging to noble families. Such a position is attached to several temples of Kerala at Cherthala, Ambalappuzha and Kantiyur.

14. Without a reference to the Kathakali performances instituted by devotees as an offering no account of the temple could be complete. On the hall in front of the eastern tower such performances are carried out even now for about 200 days a year at least. There are numerous Āṭṭakkathas—Kathakali stories-relating to Śrīvallabha, the deity of the temple. Śrīvallabhavijayam of V. Krishnan Namputiri, as also his Tukalāsuravadham are to the point. Oravankara Sankaran Namputiri also has written on the above theme and the work is known as Tokalāsuravadham. Then there are numerous works including poems dealing with the temple and the deity there in.

Inscription related to the temple known as Tiruvalla Copper Plates was originally written on 44 sheets of copper of which 8 are missing. The extant plates contain 9 lines per page and there are 630 lines of vaṭṭeluthu letters. The plates are dated at the second half of the 11th century A.D., and

gives a lot of information on various subjects like endowments, donations, details of donors, purposes for which donations are made, details of landed properties, relations between the landlord and the tenants, temple rules of administration called "Kaccams", details of worship, terms and conditions of various employees related to the shrine, historical details pertaining to local rulers and landlords, astrological information, the income from landed properties including the yield in the form of paddy, fine for defaulters, process to recover the losses, daily, monthly and annual rituals of the temple, the items required for the temple and the quantity of the items etc., are recorded scrupulously in these plates.

(c) The Śucīndram Temple

The Śucīndram temple dedicated to Sthāṇumālaya is situated on the banks of the Palayar river amidst a rocky terrains and paddy fields. Originally a part of the Travncore country, it is technically and politically appropriated by the Tamilnādu state. To Keralites of yesterdays, it is an interesting vestige of their ancient history and culture. The place is situated 70 kilometres away by road. What is seen here at present is a composite culture and historical and architectural museum enriched by several South Indian royal houses of Chola, Pandya, and Kerala.

The tourist on the way to Kanyākumāri is always attracted by the charm and grandeur of the lofty Gopuram at Śucīndram, a small village just four miles from Nagercoil. Śucīndram is a place of exceptional interest in many respects. Its sculptural wealth is one of the best in the South. The village is surrounded on all sides by paddy fields and coconut groves. The broad streets around the temple and the other smaller streets are well planned. There is a big tank with a beautiful Maṇḍapam in the centre.

At the outskirts of the four main streets, there are more than ten small shrines dedicated to Durgā, Vināyaka and other deities who guard the village. But the main attraction is the renowned shrine dedicated to Lord Sthāṇu-Māl-Ayan (Śiva, Viṣṇu, Brahmā), rich in Puranic lores and traditions. The art, and architecture is of such arresting excellence that this ancient temple stands as one of the foremost and richest among the South Indian shrines.[1]

Even from a distance the tower of the temple, framed by the coconut trees and the sky as a backdrop, makes a fascinating picture. The Gopuram is a marvel of construction, standing majestically 134 feet high. It is well proportioned and gradually tapers upwards. From the granite basement

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1. See Dr. K.K. Pillai, *Śucīndram Temple*, Madras, 1953 for a comprehensive account of the shrine.

many panels present deities above the plinth area and the outer face is studded with plaster figures.

The main porch of the temple is called Nāṭakaśālā. The pillars on both the sides are imposing and massive in their structure. At the western end of the ceiling there appear three sculptured figures of Pārvatī, Saraswatī and Lakṣmī. The main entrance at the end of the pavilion is 24 ft. high and the doors are beautifully carved.

Crossing the main door, we pass on to a vast Ūñjāl Maṇḍapam, having exquisite carvings of Manmatha, Rati, Arjuna and Karṇa on the four pillars at different corners. The beauty and grandeur of each figure is soul-stirring.

Then we enter the eastern corridor. Here the eloquent silence of the Devaguru, in the shrine of Dakṣiṇāmūrti, compels our attention. From here we proceed to the Vasanta Maṇḍapam which is a monument of art. Unlike other temples, the Navagrahas are placed at the top in the ceiling, surrounded by the twelve rāsis. On the four pillars there are beautiful pieces of sculpture of the deities. At the centre there is a single stone placed on a pedestal, around which water is stored in a reservoir. During summer, when the Vasanta Utsavam is celebrated, the idols of Śucīndraperumāl and Umādevī are placed here.

Nīlakaṇṭha Vināyaka

Now we come to the shrine of a majestic Vināyaka of magnificent proportions. The deity is called Nīlakaṇṭha Vināyaka or Mukkuruni Pillayār. After darśan here, we enter the South next to the one in Rāmeśvaram. To the west of Nīlakaṇṭha Vināyaka, is the shrine of Kankālanātha, Śiva with a begging bowl in his hand.

Kailāsattu Mahādeva

Then we climb up a few steps to enter a small shrine where Kailāsattu Mahādeva is seen facing west, in the form of a liṅga. The monolithic roof is fascinating. There are age-worn inscriptions dating from 5th century A.D. (Tamiḷ-Brahmi period) on the rocks around the shrine.

Further down, we find the Cheravasal Śāstā. Moving further to the northern end of the western corridor, we come to the pretty little shrine where the charming figures of Rāma and Sītā are seen in a sitting posture. At the entrance, we find the dutiful brother Lakṣmaṇa and near him stands the most devoted Hanumān, with folded hands.

Jayanteśwara Temples

We now proceed eastward and come to the northern entrance of the

temple by the side of which Kāla Bhairava is enshrined. Turning west, we see the charming idol of Lord Muruga with Vallī and Devayānī on either side. At the entrance there are two statues of Kings or Chieftain called Nanjil Kuravas and two marvellous statues of Devadāsis who donated their wealth to the temple.

Behind this shrine there are six small shrines dedicated to Mahādeva, Nārāyaṇa, Rāmeśvara, Kṛṣṇa, Śrīcakra and Durgā. These smaller shrines and the Muruga shrine are together called Jayanteśvara temples. It is interesting to note that Jayanteśvaram is another name for Tiruchendur, and the Muruga here is a close replica of the Lord there. It is also said that the Pāṇḍavas during their vanavāsa visited Jñānāraṇya (Śucīndram) and worshipped the deities of Jayanteswara temples and hence they are also known as Pancha Pāṇḍava temples. The images of Lord Krishna here is standing with a ball of butter in one hand and a peeled plantain in the other, reminding one of the Lord at Guruvāyūr.

Alankāra Maṇḍapam

Then we enter the Alaṅkāra Maṇḍapam where stand four pillars each carved out of a single stone. Two of them contain 33 smaller pillars and the other two 25 each. These are the famous Musical pillars and one can hear the most melodious musical tunes emanating from them when tapped.

South of the Musical pillars stand two monolithic statues of Venad Kings. These exquisite statues are so life-like that they eclipse even a perfect human figure. The excellent works of art here are of rare workmanship.

Dharmasaṁvarddhini

Now we come to the shrine dedicated to Devi, the goddess Dharmasaṁvarddhini. The image is made of bronze. The story is that a thirteen year old Vellāla girl who was the daughter of Palliyara Nācciyār, used to visit the shrine of Sthāṇumālaya with her mother, and it happened that one day when they were in the act of praying the daughter suddenly disappeared. A divine voice consoled the grief-stricken mother that the girl had become one with the Lord through her ardent devotion.

The girl's family installed the bronze image and from that day, in the month of Masi, the Tirukalyāṇam function is celebrated in the temple.

Hanumān

Then we step out and are stunned to see the huge image of Hanumān the embodiment of devotion and humility, depicting his Viśvarūpa Darśana given to Sītā at the Aśoka forest, as described in the Sundara Kāṇḍa of the

Rāmāyaṇa. The figure is 18 ft. high, remarkable for its grandeur and massiveness. As we approach the image we feel how insignificant we are and stand transfixed. The Āñjaneya who is generous beyond expectation, is ever ready to give solace and consolation to the afflicted mind and it is no wonder he draws multitudes from all over India to him. This figure is placed diametrically opposite to the figures of Śrī Rāma and Sītā.

Citra Sabhā

We trace our steps from the divine Māruti to the northern extremity of the eastern corridor. The images of Kaṅkālanāthar (Lord Śiva at Dārukavana forest giving darśan to the wives of the sages there) and Veṇugopala (enticing the Gopis with the melody of his flute) and two monolithic elephants on either side of the steps, invite us to the Citra Sabhā. On the outer walls of the Sabhā, the images of Śakti, Gaṇapati and Bālasubramaṇya are specially niched. Inside the Sabhā, the idols of Śiva and Śati in Urdhva tāṇḍava pose, of the sages Patañjali and Vyaghrapādar, of Arjuna, Bhīma and Hanumān are seen. But to our great amazement in the Garbhagṛaha we see a mirror reflecting only our own image revealing the eternal truth that god is within us and that to attain self-realisation we ought to worship Śiva, Viṣṇu, Gaṇapati and others.

In the eastern corridor we find a huge white bull called Mākkālai facing Lord Sthāṇumālaya. It is a gigantic bull 12-1/2 ft. high in its lying posture. Next to Mākkālai is the celebrated shrine of Konnayadi shrine beneath a Konna tree (Cassia fistula) as old as the temple. We get the darsan of Konnayadināthar in the hollow at the foot of the tree, where three liṅgas sprout one above the other. This can be seen only at the time of abhiṣeka, for they are usually hidden in a golden kavaca (armour). The branches of the Konnai (laurel) tree are also seen at the top of the shrine.

Garuḍa Maṇḍapam

Next tothe Konnayaḍi is the Garuḍa Maṇḍapam. The pillars here contain some of the best sculptures. The image of Garuḍa, facing Lord Viṣṇu, is superb. The statue of Thirumala Nāyakkar is spectacular. The ingenuity of the sculptor is incredible, for the very veins seem to pulsate with life. Another wonder is that a piece of wire when introduced through the right nostril of the statue comes out of the left ear, and when it is made to pass through the right ear comes out of the left.

Chempakaraman Maṇḍapam

Then we come to the Dhvaja Maṇḍapam where two flagstaffs are

erected, one in front of Sthāṇumālaya and the other in front of Viṣṇu. Passing the Dvārapālakas we reach the Chempakarāman Maṇḍapam, a museum of art and architecture. It is a beautiful pavilion with thirty two massive pillars in four rows. Each pillar has a story to tell with interesting episodes from the Śiva and Viṣṇupurāṇas.

Sanctum Sanctorum

From the Maṇḍapam we enter the Sanctum Sanctorum of Lord Sthāṇumālaya, fully illuminated by oil lamps. Crossing the Nandī, we have the darśan of Lord Sthāṇumālaya in the form of a Liṅga 1-1/4 ft. high. Except at the time of abhiṣeka the liṅga is fully covered by a golden armour. The charming serenity of the spot and the devotion and piety of the archakas are so impressive that at the time of deepārādhana, all human glory and vanity seem insignificant in the presence of the Lord.

On the northern side is the shrine of Lord Naṭarāja posed in eternal dance, always reminding the devotee of the Lord at Cidambaram. There are three more smaller shrines dedicated to Gaṇapati, Durgā and Śaṅkaranārāyaṇa on the southern side of the prākāra.

Adjacent to Sthāṇumālaya, on the southern side known as Thekkeḍam, the shrine of Viṣṇu is situated. The image of Viṣṇu is more than 7 ft. high and is covered with a silver kavacam. In front there are small bronze images of Viṣṇu with Śrīdevī and Bhūdevī. The solemnity of the whole place reminds the devotee of Lord Venkiṭāchalapati. Behind this shrine in the prākāra are smaller ones of Amarabhujan-gaperumāl and Śucīndraperumāl with Umayāl. Coming around the prākāra and having darśan of Caṇḍeśvara, we re-enter the Naṭarāja Sannidhi.

We trace our steps through Chempakarāman Maṇḍapam to the Gopuravāsal, coming round the small shrine of Indra Vināyaka. The panels in the Gopuravāsal contain very beautiful carvings of Jvaradeva, Vāmana-Avatāra and many others. It is worthwhile to climb the Gopuram and see the beautiful paintings of Śucīndrum Sthalapurāṇa and episodes from the Rāmāyaṇa and the Mahābhārata, painted on the inner walls of the Gopuram.

The unique feature of Śucīndram Temple is that both Śaivites and Vaiṣṇavites hold the temple in high esteem. The shrines within, which are thirty in number, are conspicuous for their beauty and grace. The sanctum sanctorum presenting a Liṅga, the Thekkeḍam presenting the image of Viṣṇu (human form), the Konnayaḍi presenting the three Svayambhūliṅgas at the foot of an old tree (nature worship), the holy sanctum of Citra Sabhā presenting a mirror (formless aspect of self-realisation) and many other smaller shrines presenting almost all the deities of Hindu Pantheon, afford

opportunities for all classes of people to worship here. All these remarkably enhance the significance of this temple which has rightly been called the spiritual capital of Nanjilnad.

Antiquity and History of the Temple

It is an irrefutable fact that Konna tree is very very old. Parts of the tree were sent to London and Calcutta, and were examined by experts who concluded that the tree would have flourished atleast 2000 years ago. There is evidence to show that Tekkedam and Vaḍakkeḍam might have been constructed before 947 A.D. Almost all the shrines in the first prākāra came into existence before the first quarter of the 12th century. New structures appeared as years rolled by. The porch was constructed in the 12th century. Udaya Mārthāṇḍa Maṇḍapam and Subramaṇya Swāmi temple were built in 1213 A.D. Between the eyars 1471 and 1819 further constructions were added by Pāṇḍya, Chera and Chola kings. The splendid shrine of Garuḍa facing Tekkeḍam, was another handiwork of Thirumalai Nāyakkar. Fresh shrines, more images and huge structures were introduced from time to time, by different dynasties.

Legends of Atri and Anasūyā

The great sage Atri and his devoted wife Ansūyā had their hermitage at Jñānāraṇya (now known as Śucīndrum). Anasūyā was renowned for her chastity. Once the sage Atri was away to participate in a Yajña. In his absence Anasūyā was doing pooja to the Pādhatīrtha of her Lord. At that time, there was a terrible drought on earth and Anasūyā was able to appease the anger of the rain god, Varuṇa, by the power of the her chastity. The rain poured in torrents to save the flora and fauna of the forest, to her mere prayer.

Nārāda, who heard about the miraculous powers of Anasūyā, extolled her glorious deeds to Saraswatī, Lakṣmī, and Pārvatī the wives of the Trimūrties. When they heard that a woman of the world had excelled them in chastity the three Devies became jealous and decided to destroy the purity of Ansūyā.

To satisfy the bidding of their wives, Brahmā, Viṣṇu and Śiva appeared at the hermitage of Anasūyā, in the form of old brāhmins and begged alms. When she was about to serve them food, they told her that they had taken a vow not to eat food served by a person who wore any dress. Anasūyā was nonplussed for a moment. She prayed to her Lord and sprinkled the pādātīrtha on the brāhmins. Immediately the old brāhmins were transformed into three suckling babies, and Anasūyā began to foster and fondle them.

The long absence of the Gods instilled fear in the minds of the three Devies, and unable to bear the anxiety they approached Nārada for help. Nārada, with a mischievous smile, explained what had happened at Jñānāraṇya and bade them go to Anasūyā for māngalya bikshā. Implicitly they obeyed and descended to Atri's hermitage and begged māṅgalya bhikṣā. Anasūyā expressed her inability and advised them to worship Parāśakti. The humiliated Devies went to the Prajñā Tīrtha at Jñānāraṇya and did penance for forty-one days.

In the meantime, sage Atri returned to Jñānāraṇya. Anasūyā narrated the whole event. It was the forty-first day of the penance and Parāśakti appeared before the Devies, blessed them and took them to Atri's hermitage. At the wish of Paraśakti, Anasūyā sprinkled the pādatīrtha on the babies and the three Gods appeared in their resplendent glory by the side of their partners. The devas, rishis and sages headed by Nārada came to Jñānāraṇya to have the holy darśan of the Trimūrtis. When they disappeared, there sprouted three Svayambhūliṅgas at the foot of a laurel tree. Attached shrine was built, and there the blessed couple Atri and Anasūyā offered worship. This laurel tree and the liṅgas can be seen even now at the Śucīndram temple.

Indra and Ahalyā

Once Indra was infatuated with Ahalyā, wife of sage Gautama. One night he took the form of a cock, came to the hermitage of Gautama and gave the clarion call. Thinking that he was late for his bath, Gautama arose and hurried to the river. Iṇdra in the disguise of Gautama, entered the hermitage and molested Ahalyā. Gautama saw the river yet sleeping returned to the hermitage to find Ahalyā and Indra there. He cursed Indra that his body should be covered with a thousand female genital organs, and Ahalyā to become a stone. Greatly afflicted by his disgrace, Indra went to Jñānāraṇya and did penance for a long time. At last the grace of Lord Śiva purified him thoroughly. Indra built the shrine and the Trimūrtis were represented in one Liṅga with the name Sthāṇumālaya. The legend is that Indra is till doing the Ardhayāma Pūjā in the temple every night, and as Indra was purified at Jñānāraṇya, its name is changed to Śucīndram.

Goddess of Kanyākumāri

Once when dharma declined and adharma reared its ugly head, Parāśakti promised that she would restore order and righteousness in the world, by annihilating the evil forces headed by Bāṇāsura, the King of Demons.

She came to Kanyākumāri in the form of a virgin girl and began to do

penance. Arrangements were made for her wedding with Sthāṇumālaya of Śucīndram and an auspicious hour was fixed at midnight on a particular date for the marriage. Nārada wanted to stop the marriage becasue the death of Bāṇāsura could be achieved only by a virgin. Sthāṇumālaya started for Kanyākumārī, eager not to miss the asupicious hour. When he reached Vazhukkumparai, about 3 miles from Śucīndram, Nārada assumed the form of a cock and crowed loudly, and thus heralded the break of dawn. Thinking that the auspicious hour has passed, Lord Sthāṇumālaya returned to Śucīndram, and the Goddess decided to remain a virgin everafter.

Festivals

There are two important festivals, one in the month of Markazhi and the other in the month of Chithirai. During the Markazhi festival ending with the Ārdrā Darśana, the Lord Śucīndraperumāl and other deities are taken out in procession around the streets. On the ninth day the Car Festival is conducted with great pomp and show when three cars are drawn around the streets.

The Chithirai festival is conducted in a similar manner excepting for the last two days when only 2 cars are taken out on the ninth day, and on the tenth day Lord Śucīndraperumāl and Umayāl are taken round the Maṇḍapam of the tank on a decorative float.

Thus this sacred shrine of the south leaves indelible impressions in the minds of the visitors and no tourist fails to carry sweet memories on his exit from the shrine.

Customs

The system of trial by ordeal prevailed in several temples of Kerala, e.g., Valayanād, Chengannūr, Ettumanūr, Śucīndram etc. The famous ordeal at Śucīndram which was known as Kaimukku (ordeal of dipping of hands is boiling ghee) was introduced by the Namputiri Brahmins who migrated to the area in the wake of the establishment of Venad supremacy.[1] On the evidence among others, of the Śukasandeśa of Lakṣmidāsa the date of introduction of this ordeal at Śucīndram has been assigned to the 13th century. In the poem the following reference occurs.[2]

शुद्धिस्थानं किल भगवतस्तत् शुचीन्द्रं महेन्द्र-
स्यालक्ष्येथाः प्रथितमवनौ मन्दिरं चन्द्रमौलेः ।

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1. A. Sreedhara Menon, A Survey of Kerala History, Kottayam, 1967, p. 264.
2. Śukasandeśa of Lakṣmīdāsa, with Vilāsini commentary of Mānaveda, ed. Dr. N.P. Unni, Nag Publishers, Delhi, 1985, I, 37.

यस्मिन्नद्यापि च सदसतोः कर्मणोः सूक्ष्मयोर-
प्यालक्ष्यन्ते भुवि तनुभृतामात्महस्ते फलानि ।।

The commentator explains about the ordeal as follows while commenting on the second half of the stanza :

अनेनागम्यागमनादिदोषसन्देहनिवृत्यर्थं यत्र
तत्राज्यस्थवृषभोद्धरणेन मिथ्यावादिनां हस्ते श्यामिका,
सत्यवादिनां तु विशुद्धिश्च दृश्यते इत्यनुभव उक्तः ।

The Kaimukku ordeal was confined to the Namputiri community and the records of the Śucīndram temple show that the vast majority of the trials were conducted in respect of sexual offences committed by Namputiri women. It was almost a continuation of "Smārtavīcāram" under which Namputri women accused of adultery were first tried before a caste tribunal of elders.[1] The Polpana Bhaṭṭatiri was the principal judge at the ordeal at Sucindram.[2] The minimum punishment was the excommunication of the victim from his family and it was a painful affair.[3] This system was stopped in the year 1036/ 1861 AD. According to the system a victim has a right to be admitted to the boiling ghee ordeal at the temple of Śucindram. The guilty is expected to dip his hands into boiling ghee and is asked to take out a metal replica of a bull. Thereafter his hand is covered with some leaves. On the third day the leaves are removed in front of the flagstaff of the temple at an appointed time. If one is guilty the hand exhibits the signs of burning with black marks. There are copies of such orders available in native records in which one is asked to submit such an ordeal.[4] There are details as to how the lady was maintained by the king after her excommunication from the society. It one is found innocent at this ghee ordeal he was given a certificate called "Śuddhapatram." Taking an oath in front of the deity of Śucindram was considered as sacred and irrevocable. Formerly a Travancore ruler entered into a treaty to help the Cochin ruler in the war against the Zamorin. In 1862 Raja Kerala Varma of Cochin visited Travancore and solemly ratified the treaty by an oath before the deity of Śucindram in the presence of Ayyappan Martanda Pillai and Komi Achan.[5]

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1. See Śānkarasmṛti (Laghudharmaprakāśikā) ed. by N.P. Unni, with text and translation in English and Appendix, for the proceedings of Smārtavicāram, Torino, Italy, 2003, pp. 259-267; 327-334.
2. Kanippayyur Śankaran Namputirippad, Ente Samaraṇakal, vol. III, Kunnamkulam, ME. 1166/AD. 1991, p. 141.
3. A.M.N. Chakyar, The Last Smārtavichāra, Trippunithura, Cochin, 1998.
4. See Dr. K.K. Pillai, *op.cit.*
5. See A Sreedhara Menon, *op. cit.*, p. 285.

There are two statues of the respective rulers in the shrine which nobody could ignore.

A local scholar, Parameswara Śarma of Vaṭṭappalli house of Śivadvija Brāhmins has composed a Sanskrit poem with the title Śucindrasthalamāhātmyam is 41 daśakas, each daśaka representing a different Sanskrit metre.[1] There is yet another work with the same title, but composed in Malayalam, the manuscripts of which are present in Trivandrum Manuscripts Library.[2]

The prosperity and riches of the temple made it a target of plunderers. A group of thieves of Naickan under the leadership of Alagappa Mutali looted the temple in A.D. 1725. Later Chandasahib, the nephew of Arcot nawab and his relative Badashib joined together in looting the temple. Though natives tried to oppose them they failed because they were a disorderly group of local men. The plunderer smashed everything in sight before he withdrew after setting fire to the huge chariot kept out side.[3] It is believed that the temples of Sthāṇumālaya and Viṣṇu in the Śucindram complex is as ancient as A.D. 94 : The big campus having ninety three thousand square feet, thirty shrines and more than 300 granite slab inscriptions in addition to copper plate records with its imposing outer-walls stand as a great monument.

(d) Vaṭakkumnātha Temple at Trichur

Śrī Vaṭakkumnātha (Śiva) temple situated in the heart of the city of Trichur is one of the most ancient shrines of Kerala providing solace to the devotees and pleasure to the eyes of connoisseurs of art, architecture, exquisite wood carvings and mural paintings. The circular Śrīkovil is situated inside a huge campus fortified by gigantic walls with four mains gates on all the four directions.

The temple complex contains the following structures.[4] Three minor shrines and other items are included in the list. (1) Mūlasthānam, (2) Dīpastambha, (3) Gopurams one each in the four directions, (4) Outer wall, (5) Kūttampalam, (6) Kṛṣṇa, (7) Ayyappa, (8) Namaskāra-maṇḍapa, (9) Nandi, (10) Pradakṛiṣṇapatha, (11) Narasiṁha, (12) Balipītha, (13) Nālampalam, (14) Agraśālā, (15) Śiva, (16) Pārvatī, (17) Śaṅkaranārāyaṇa,

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1. V. Rajārajavarma Raja, Keraliya Samskrita Sahitya Caritram, Vol. VI, p. 234. (Sanskrit University edition).
2. Ms. No. C. 400; T. 272.
3. See Asvati Tirunal Gaurilakshmibhayi, Tulasihāram, Kottayam, 1999, p. 67.
4. Goverdhan Panchal, Kūttampalam and Kūṭiyāṭṭam, New Delhi, 1984, p. 75.

(18) Gaṇeśa, (19) Pārvati's dāsī, (20) Namaskāramaṇḍapas (three in number before each god) (21) Śrīrāma, and (22) Vilakkumādaṃ.

The devotee visiting the temple will be at a loss to find as to where to begin and at which point to end his movement inside the campus. Tradition states that Paraśurāma, the creator of Kerala has himself prescribed the route as follows.[1]

श्रीमूलस्थान, वृष्णीश्वर, वृषभृगुजान् हन्त सिंहोदरं तं
काशीशं, शम्भुकुम्भं, कनकवरसभानायकं सेतुनाथम्।
श्रीभद्रां, संगमेशं वलयपुरिशिवां कुम्भपङ्क्तिं मुनीन्द्रं
भूतेशं शङ्खचक्रैर्फणिवरशयनं नृत्तनाथं च वन्दे।।

Lord Vaṭakkumnātha faces the western direction. The devotee after entering the complex through the western gate should proceed to the Śrīmūlasthāna and circumambulate it three times. It was here that Śiva along with his attendants appeared first. Here one could see a huge Banyan tree and idols of snakes on a platform. Then one should enter through the ornamental gate and worship the following deities in the order of Gopālakrishna, Nandikeśvara, Paraśurāma placed in the north-east corner, Simhodara—the Pārṣada (attendant) of Śiva located towards the back side of Vatakkumnātha, Kāśivīśvanātha on a stone pedestal, and standing on the platform and turning towards the north one should worship Cidambaranātha, turning towards east Setunātha. Proceeding towards the west and looking towards the Southern gate one shall pay obeisance to the goddess of Ūrakam (Kāñcikāmākṣi), Kūṭalmāṇikyam god and the goddess of Koḍungallur—(these deities are to be meditated upon though they are not installed in the complex). Now one should look at the pinnacles (stupis) of Vaṭakkumnātha, Śaṅkaranārāyana, and Śrīrāma temples located inside the Nālampalam. Then the devotee should proceed to the east and worship Vedavyāsa, Śāstā, idols of Śankha and Cakra and thereafter the memorial temple of Śrīsaṇkara—the monistic philosopher.

The devotee now enters through the western door of the inner quadrangle where towards the north of the granite idol of Bull he could see the drawings of Vāsukiśayana and Naṭarāja on the wall.

Entering the inner quadrangle he should worship the various deities enshrined in separate temples on the walls of which there are age-old mural paintings. These gods to be worshipped and circumambulated in the following order.

शम्भुं गौरीं गणेशं पुरमुरमथनं, माधवं मध्यनाथं
विघ्नेशं शैलकन्यां हरहरतनयौ मध्यनाथाम्बुजाक्षौ।

1. Nalankal Krishna Pillai, Mahākṣetraṅṅaluṭe Munnil (in Malayalam), D.C. Books, Kottayam, 1998, p. 752.

भूयोऽहं पार्वतीं माधवमपि च हरिं रावणानङ्गशत्रुं
हेरम्बं तां भवानीं वृषगिरिनिलयं शङ्करं तं च वन्दे।।

Being the temple of Śiva one should not make a complete circular movement; instead one has to come back after reaching the drain through which the water from the sanctum is oozing. Thus the devotee has to move anticlock-wise on certain occasions, paying obeisance once again to the deities already worshipped. This is mentioned in the above mentioned verses. The order of worship is—Vaṭakkumnātha, Śrīpārvatī, Mahāgaṇapati, Śaṅkara-nārāyaṇa, Śrīrāma, again Śaṅkaranārāyaṇa, Gaṇapati, Pārvatī, Vaṭakkumnātha, Gaṇapati, Śankaranārāyaṇa, Śrirāma etc. In short inside the inner quadrangle one has to worship the same deities several times when one makes a circumambulation. There is also the deity called Veṭṭakkaran—The Hunter-god inside the place. In short a devotee is required to circumambulate 32 times both outside and inside of the temple.

The main deity of the temple complex is of Vaṭakkumnātha (Śiva) who is to be meditated upon by the devotee reciting the following dhyāna śloka.

मूले कल्पद्रुमस्य द्रुतकनकनिभं चारुपद्मासनस्थं
वामाङ्कारूढगौरीनिबिडकुचभराभोगगाढोपगूढम्।
सर्वालङ्कारकान्तं वरपरशुमृगाभीतिहस्तं त्रिनेत्रं
वन्दे बालेन्दुमौलीं गजवदनगुहाभ्यामुपाश्लिष्टपार्श्वम्।।

The main deity is all over bathed in thick slabs of ghee which is constantly poured and never rubbed away. Some crescents of silver are fixed on an iron-road and it is these crescents visible to the devotee. In other words the liṅga as such remains invisible. The foot of the idol immersed in ghee is about twenty two feet in diametre and as tall as nine feet in length. The interesting this is that no ant or any type of termites are seen inside the sanctum dispite the huge quantity of ghee covering the idol from head to foot.

The sanctum sanctorum is in three layers and the main idol is in the inner most. On the other side there is the idol of goddess of Pārvatī and the priest could move through the inner corridor to that place. The goddess faces east whileVaṭakkumnātha faces west. There is a Namaskāra-maṇḍapa in front of Vaṭakkumnātha. To the left of Vaṭakkumnātha is the sanctum of Śaṅkaranārāyaṇa also facing the west. Here the idol is made of Panchaloha alloy and it has a height of three feet. Nearby there is a small shrine of Gaṇapati facing the east. Then there is a square shaped shrine to the south of Śaṅkaranārāyaṇa where the idol of Śrīrāma with four hands is seen.

All the three inner shrines have copper roof as also for the maṇḍapas in front of them. For each of these shrines there are separate priests to perform the routine rituals.

The most attractive feature of the temple complex is the Kūttampalam—the temple theatre for the performances of Kūttu and Kūṭiyāṭṭam. It was believed to have been constructed by the famous carpenter Peruntaccan in such a way that the shadow of the lamp lit in the centre of the stage never obstructs the sight of the audience. But when it needed repair in course of time the carpenter of the period could not conceal the shadows.

The famous carpenter named Velānaṭi admitted to the King that he could not accomplish the task to the satisfaction of the ruler. But a Brāhmin who suddenly appeared there informed them that the inner structure has been completed and only the outer structure needs repair. The present structure is the renovated theatre as repaired in the year 1880 A.D., as per the remarks seen in an inscription near the southern entrance.

The Kūttampalam at the Vaṭakkumnātha temple is the biggest in Kerala. The total length of the Adhiṣṭhāna is 78 feet and width is 56 feet with a height of four and a half feet.[1] The whole theatre from outside and inside looks like a mountain cave—śailaguhākāra of Bharata.[2] The structure has the following items.

(1) Stage (araṅṅu), (2) Doors for entries and exits, (3) Nepathya, (4) Doors to the Nepathya, (5) Brahmin level, (6) Prekṣāgṛha-floor level, (7-8) Prekṣāgṛha-entrances, (9) Door to the Nepathya from outside, (10) Entrances used during play, (11) Corner walls, (12) Trellis-frames and (13) Pillars.

"This Kūttampalam, reconstructed unit by unit from an older crumbling edifice, as the legend goes, has several unusual features apart from the double roof on the stage. The pyramidal shape is also nowhere else to be found. Another distinguishing feature of the stage is the three pillars in each of its four corners are not seen elsewhere. These pillars seen from the front, divide the stage space into three areas—the central one being the largest and which strongly reminds of Bharata's Raṅgapīṭha while the narrow side areas look like the Mattavāraṇis on either side. The coffered ceiling over the stage is also unique as it is divided into 49 squares instead of nine as is usual and which have full-blown Padmas (lotus) carved in high relief in them instead of the Aṣṭadikpālas as is common. And lastly the stage in itself in the biggest (21.5" x 21.5") compared to any other."

The whole stage structure above the sock is of wood. The stage floor is cemented and is of Indian red colour within the grey stone of the sock and is on level with it. The height of the sock (paṭi) is about 8 feet from the platform level and probably is the highest to be seen."

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1. For a description see Goverdhan Panchal, *op.cit.*, pp. 70-74
2. Nāṭyaśāstra II. 80. कार्यः शैलगुहाकारो द्विभूमिर्नाट्यमण्डपः ।।

Goverdhan Panchal concludes his description with the observation : "This is the portrait of the Kūttampalam standing proudly in the place of its ancestor, proud of its ancient heritage, majestic in its bearing, its heart pounding with the sounding of the milāvus and the chanting of ancient dialogues from the texts of the great classical poets. Here it stands on the hallowed ground, "The destroyer of the pride of Trikūṭa", under the benevolent gaze of Vaṭakkumnāthan, the Lord of the north (Trichur.)"

There are many legends connecting the temple with great personality including Śrī-Śaṅkara who is believed to have breathed his last in the temple complex in front of the shrine of Viṣṇu in the Campus. It is said that the great preceptor began to recite his Viṣṇupādādikeśastava and before he could complete it he expired. He could finish only upto the fortythree stanza and his disciple Padmapādācārya later completed it. This tradition has gained much popularity, though some identity the spot with "Śrīmūlasthānam".

Another legend states that Aśvatthāmā the son of Droṇācārya used to visit the temple daily and that he was confronted with the local Brāhmin whom he blessed. It was stipulated that the Brāhmin should not reveal the identity of Aśvatthāma who gave Agneyamantra to him. The Brāhmin later broke the promise and as a result lost his superhuman powers.

The painting of Naṭarāja also has a divine origin. The original picture was drawn by a Vāriyar—a member of the community of temple servants. A Brāhmin came to the spot and seeing the picture sprinkled water over it and effaced the drawing. After finding fault with the Brāhmin, the Variyar once again drew the picture to be destroyed again by the Brāhmin as before. It took almost a month to draw this picture of Cidambaranātha. Brāhmin was of the opinion that the picture was not properly conceived. Later after getting permission from the local ruler, the Brāhmin completed the present picture overnight. As stipulated by him a lamp is lit before it everyday.

Vāsuki, the divine serpent used to encircle the bell metal before the temple so that nobody could sound the bell without harming it. A Namputiri Brāhmin who was a snake-charmer was requested to remove the serpent from the bell. He began to chant the five-letter mantra—Pañcākṣarī of Śiva and circumambulate the shrine. The serpent ran after him and he jumped into the tank. When the serpent too jumped into the tank to pollute it an unearthly voice announced that the serpent may withdraw into the sanctum.

There is a story connecting the figurine of Yakṣi with the Namputiri Brāhmin of the Venmaṇi house. She began to live with him as the boy was made to marry the Yakṣi by his colleagues out of fun. But the Yakṣi took it seriously and became his consort against his will. Later he had to accede to her request. As a result of this he became a great poet and this gift was shared by the next three generations of the family. Later the Yakṣi happened

to be estranged by the household she left the family in a huff pronouncing a curse.

The temple is mentioned in numerous works both in Sanskrit and Malayalam. The Kokilasandeśa of Uddaṇḍa[1] contain three stanzas in which the glory of the god is sung. It is said.

छिन्द्युस्तापं तव वृषपुरीसङ्गिनः शङ्कराङ्क-
क्रीडद्गौरीकचतरलनोद्गन्धयो गन्धवाहाः ।।

(The breeze carrying the fragrance of the hair of Pārvatī sporting in the lap of Śiva will remove your fatigue.)

The Mayūrasandeśa of Udaya[2] (c. 15th century A.D.) also refers to the evening dance of Lord Śiva consecrated in Vṛṣapura (Trichur) as follows :

शृण्वन् शम्भोर्वृषपुरजुषः सान्ध्यनृत्तप्रवृत्तं
सान्द्रं नन्दिप्रहतमुरजध्वानमुद्धूतखेदम्।
पश्येर्विश्वत्रितयविदितं श्वेतखेयाख्यमग्र्यं
ग्रामं श्रीमद् हरिहरमयं यत्र जागर्ति तेजः ।।

Here the main dieties, Śiva and Śaṅkaranārāyaṇa of the Trichur temple are mentioned along with Nandin the bull.

The Pūram festival of Trichur is hailed as a national event attracting large number of people from all over India. The festival is held on the day of Pūram asterism in the month of Medam (April-May). It consists of processions of richly caparisoned elephants from all neighbouring temples, the most impressive ones being from the Krishna temple at Tiruvambadi and the Devi temple of Pāramekkāvu, both situated in the town itself. The festival originally introduced by Saktan Tampuran (1789-1805) is held with the whole hearted cooperation of the people of Trichur irrespective of caste and creed.[3] The festival is particularly noted for the significant display of fireworks in which the two divisions of Trichur, the Tiruvāmbadi and Pāramekkāvu compete with each other in order to achieve perfection. The elephant processions of the two parties in the evening are very colourful and impressive. Each side has 15 of the best elephants on its side and the climax of the festival is reached when at the twilight hour. In the evening the most artistic parasols are raised on the elephants by both parties (in what is called in local parlour as Kuṭamāttam or exchange of parasols) with an element of surprise. The cheṇḍamelam (especially what is called Ilaññittaramelam—the play of the instrument under the Ilaññi tree located near the Kūttampalam) in connection with the celebration of Trichur Pūram has earned national reputation.

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1. Ed. Dr. N.P. Unni, Trivandrum, 1997, II edn. I, Stanzas 82, 83, 84.
2. Ed. Dr. C. Kunhan Raja, Poona, 1944, I, 99.
3. A Sreedhara Menon, Cultural Heritage of Kerala, Cochin, 1978, p. 78.

Administration of Temples

The administration of temples was carried out by village assemblies or temple committees who derived their authority from the kings of the land. It was a kind of partial autonomy subject to the over-all authority of the ruler in matters of dispute. The term 'ūr' means village and 'ūrālan' therefore literally meant the master or authority of the village. When certain members of families join together to form an authority it is called a 'Sabhā'. An officer called 'Potuvāl'—secretary, formed the excecutive officer. The executive committee consisting of all these categories is referred to as 'Pariṭai' (Pariṣad).[1]

The number of ūrālar differs according to various regions. They are known by the numbers like Irupatteluvar (governing committee of twenty seven), Patinārumār (the sixteen) and so on. Śaivite settlement had 18 ūrālar while Vaiṣṇavite settlement had 25 ūrālar, but there could be differences in this pattern. An inscription of Tṛkkaḍittānam temple records an agreement reached by the ūr, Parāṭai and Potuvāl. From this we get a clear picture of the functions of the ūrālar. They are not to obstruct cultivations of lands endowed to the temple or to confiscate the produce of the land assigned to various items of the temple. They should not accept bribes for appointing priests (which is usually for a period of three years) or Mahābhārata Paṭṭar—the scholar who is to recite or explain the epic in the temple.

There are some important terms in connection with the administrations of temple. Koyinmai means overlordship of a village represented usually by a Kṣatriya prince. Ūrānmai is the proprietorship composed of the elders of Brahmin families settled there. Kārānmai is the tenantship which represents the Śudra peasants who cultivated the Devaswam and Brahmasvam land.

The ūr, consisting of 18 or 25 members or more usually met is the precincts of the temple referred to as 'mukkālvaṭṭam', or in a separate Yogamaṇḍapa as in the case of the Tiruvalla temple. This assembly passed all important resolutions in the presence of the kings, governors or local

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1. See M.G.S. Narayanan, Perumals of Kerala, Calicut, 1996 for details.

chief. There is no mention about the quorum required to pass a resolution. Sometimes a junior member of a hereditary family expresses his opinion which also is binding.

The decisions or agreements thus arrived at are called by the terms of 'Kaccam', Vyavastai, Uṭampātu which were always unanimous as is to be gathered by the term 'avirotattāl' literally meaning 'without opposition,' mentioned in several inscriptions, though it is not known how the unanimity was arrived at. The decisions were first committed to writing on palm leaves and some of the important ones were transcribed on stone. These were then planted in the courtyard of the temple within the prākāra. In several cases these records were caused to be inscribed on the granite blocks of the foundation rising three to six feet above ground either in the sanctum sanctorum, or the maṇḍapa of the first prākāra. Other locations for such inscriptions are bases of pillars, balikkal (stone to offer oblations) or bases of Gopuras (towers).

Such decisions are made in many temple precincts. But the Mūlikkulam Kaccam' happens to be of great significance since it is referred to in many inscriptions of 10th or 11th centuries. It is mentioned by terms-like Mūlikkula Kaccam, Mūlikkula Vyavasthai, Mūlikkula olukkam, or Mūlikkulaccavatai. This term occcurs in the inscriptions obtained from Cokkūr, Porangaṭṭiri, Trikkākkara, Tirunelli, Mūlikkulam, Tiruvalla, Elimalai, Kaviyūr, Tiruvanvaṇḍūr, Māniyūr, Ramanāṭṭukara, Pūkkoṭṭur, Alanollūr, Triprayār, Kumāranallūr, Nāvāyikkulam and Tirunandikkara. In fact almost all brāhmin settlements accepted Mūlikkulam kaccam as a model to be followed all over Kerala.[1]

The reference to Mūlikkulam Kaccam is seen as early as in 1010 A.D.—48th year of Bhaskara Ravi, where it is quoted as a model. Other early records to quote this Kacam belongs to Cōkkūr dated in the 15th year of Kota Ravi (898 A.D.) The latest is that of Ravi Kota (1028-29 A.D.) Some inscriptions of the Mūṣika Kings also refer to this Kaccam by name.[2]

From the many inscriptions one can infer the contents of the original Kaccam : (1) Those who plunder or obstruct the cultivators of land to the temple shall perish. (2) Such people are to be considered as outcastes. (3) The defaulters who are expected to supply the produce are to be fined. (4) Offenders shall be excommunicated after the confiscation of their right and properties. (5) Instances of punishment are mentioned in some inscriptions.

Since the rules were comprehensive and helpful to the maintenance of law and order by punishing the culprits among the Ūrālar themselves, Mūlikkulam kaccam soon gained popularity all over Kerala.

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1. *Ibid.*, p. 114.
2. N.P. Unni, A History of Mūshikavamśa, Trivandrum, 1980, pp. 14-15.

Some other Kaccams state severe punishments. (1) Those who violated the agreements or broke the routine by obstructing cultivation or plundering or appropriating land illegally shall be deemed as the worst sinners. (2) An offender against the agreement shall be treated as one who married his mother. (3) The Ūrālar who violated the agreement shall be equal to persons guilty of matricide and that the same evil shall attach to their supporters also. (4) The offender shall be regarded as one who murdered his father and married his mother and that his lands and houses shall be confiscated and utilised as the property of the deity of Tiruvalla. (5) He who violates the agreement shall be guilty of murdering his own father and teacher who initiated him to Vedas, and marrying his mother. As the punishment for committing any of the five sins (pañcamahāpāpa) is nothing short of excommunication, these clauses refer indirectly to the same system. This idea was later formalised and enshrined in the Mūlikkulam Kaccam.

There are several references to many other Kaccam even after the popularisation of the Mūlikkulam rules. Thus we have Kaṭangkāṭṭu Kaccam, Tavaranūr Kaccam, Śankaramangalattu Kaccam, Kaitavārattu Kaccam, Koṭṭuvāyiraveli Kaccam (mentioned in the Vaṭakkumnātha temple inscription) etc.

In addition to these there are many such customs and charters having particular reference to a temple or institution. These are called local Kaccams. But most of them are drawn in such a way so as not to contradict the provisions of Mūlikkulam Kaccam, but complement and supplement it in many ways.

There is also an instance of a Kaccam dealing with the voluntary union of two Brahmin villages. A tenth century record from Airāṇikkulam refers to a union between Tiruvallavai (Śrīvallabha) and Airāṇikkulam (Girijāgrahāra) —two villages inhabited by noble Brahmins'—agreed to by the Ūr and Potuvāl of both the villages. The three temples of Tiruvalla, Airāṇikkulam and Cīrakeśvaram were brought together agreeing to share the wealth and punitive measure, glory and humiliation and everything else so as to form an ekagrāma—a single village.[1] Those who violate these are liable to be prevented and their property shall be confiscated by the temple.

These Kaccams are mostly available through inscriptional records. It is certain that almost every body knew the various provisions of these charter. Rules regarding Śāntivirutti (priesthood), Tantravirutti (rules regarding Tantrin) and such institutions were recorded in them so that people at large came to knew the functions of various employees and their liabilities.

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1. M.G. S. Narayanan, *op.cit.*, p. 118.

Kerala Manuscripts of Āgama, Tantra and Śilpa

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Trivandrum

तन्त्रम्।

।। अनुष्ठानपद्धतिः ।।

No. 915. Anuṣṭhānapaddhati.

C.O.L. No. 2288.

Substance—Palm leaf. Size 11" x 1-3/4". Leaves—127. 9-11 lines per page and 40 letters per line. Script—Malayālam. No of Granthas—3200. Complete.

Owner—Mallappaḷḷi Devan Devan Nambūri, Parur.

Subject—Religious practices relating to festivals in temples.

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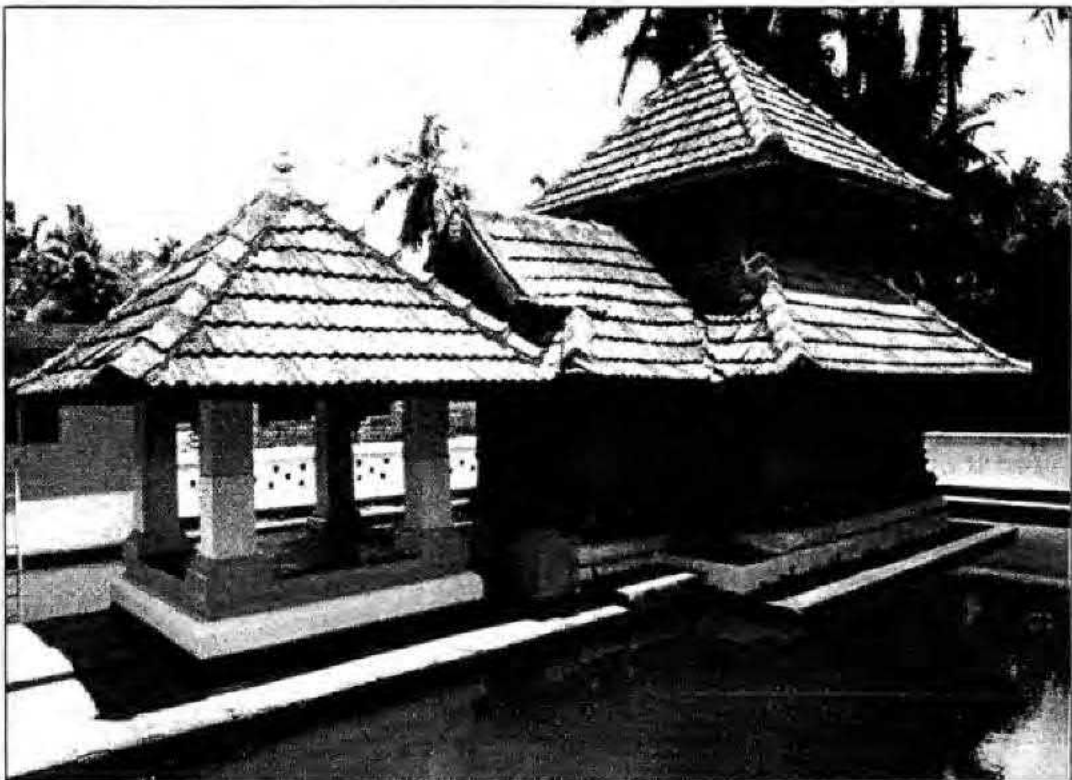
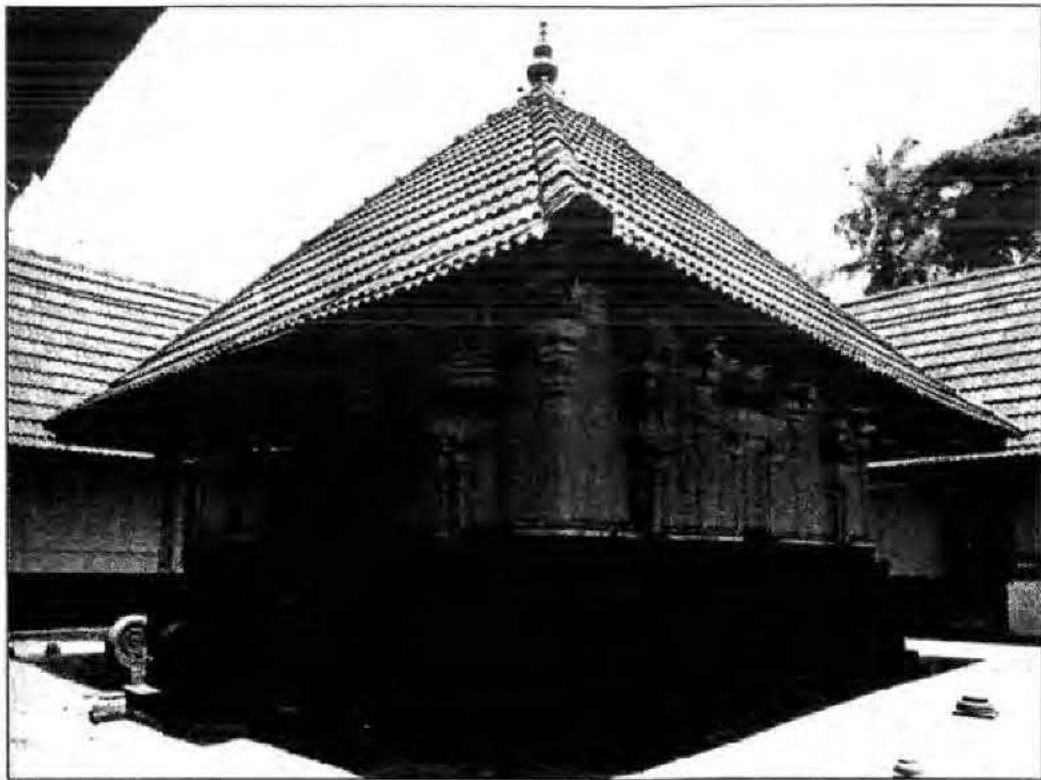
SQUARE DWI-THALA ŚREEKŌVIL (Śree Thaḷi temple, Kōzhikkōde district)

ROCK-CUT TEMPLE, KOTTUKKAL (near Aayoor, Kollam district)

LAKE-TEMPLE
(Śree Anantha Padmanabhaswamy temple, Ananthapuram, near Kumbla, Kāsaragōd district)

LAKE-TEMPLE
(Śree Jala-Durga temple, Tricchambaram, Taliparamba, Kannur district)

SŌPAAṆA-DIRECT STEPS (Śree Thaḷi Siva temple, Kōzhikōde, Kōzhikōde district)

SŌPAAṆA-DIRECT AND LATERAL STEPS (Śree Śiva temple, Keezhoor, Kōzhikōde)

CIRCULAR ĒKA-THALA ŚREEKŌVIL WITH OCTAGONAL ROOF
(Sree Brahma temple, Thavanoor, Malappuram district)

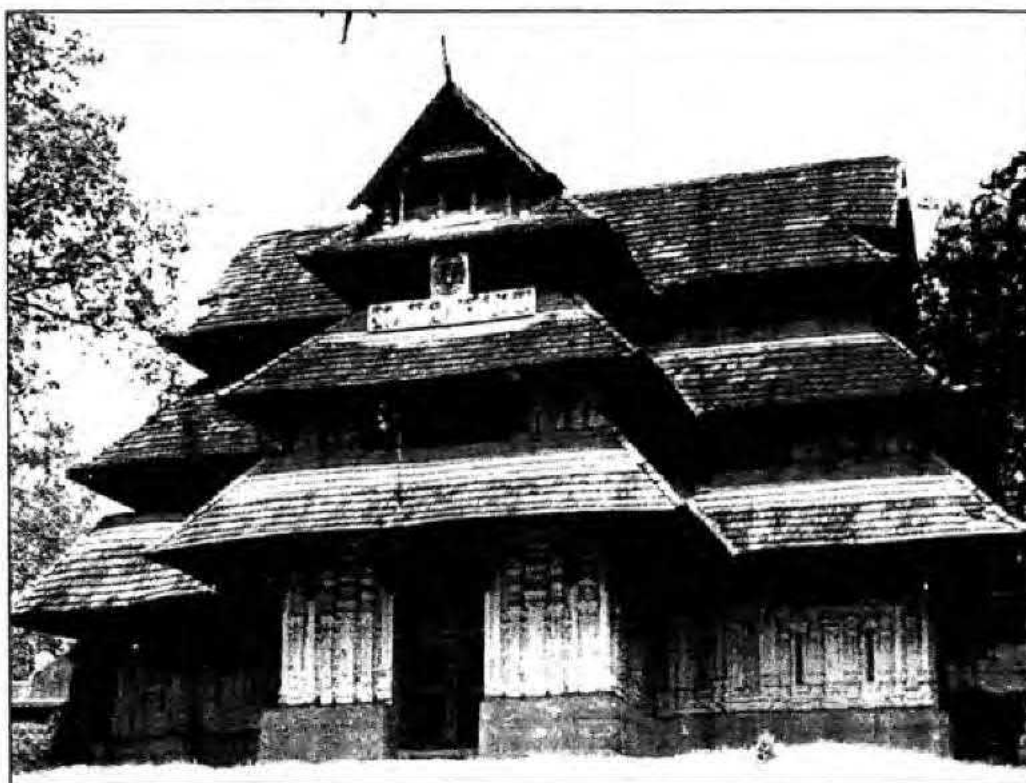
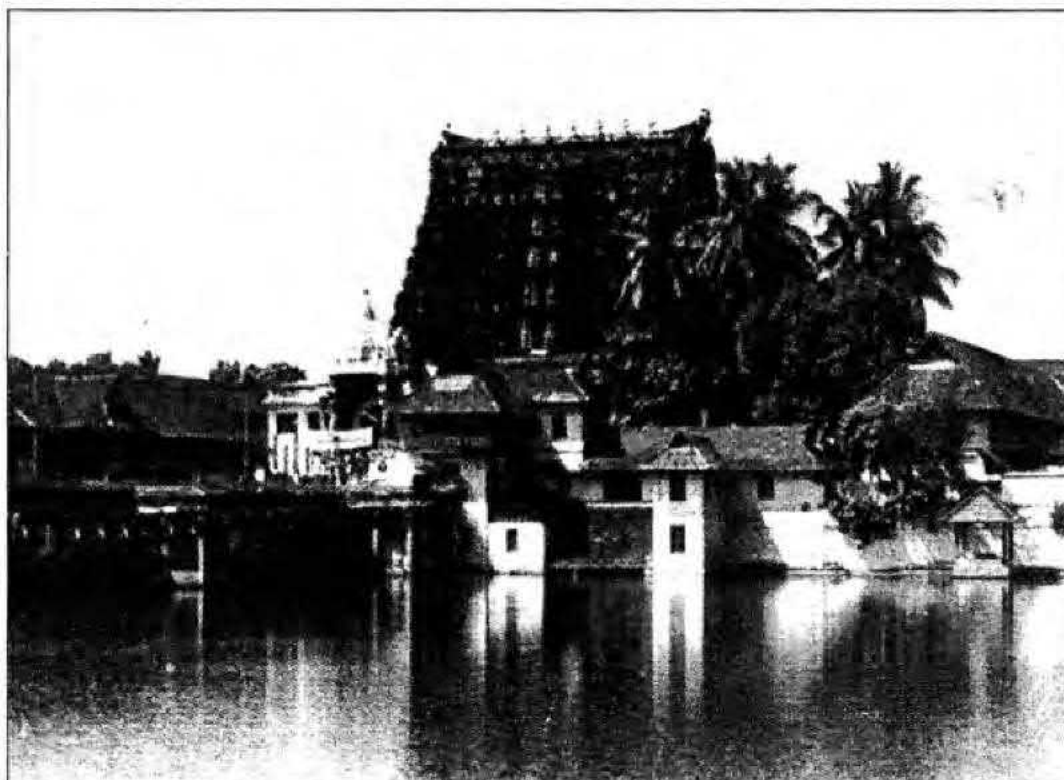
RECTANGULAR ĒKA-THALA ŚREEKŌVIL (RIGHT EXTREME)
(Sree Ayyappa temple Śabarimala, Pathaṉamthitta district)

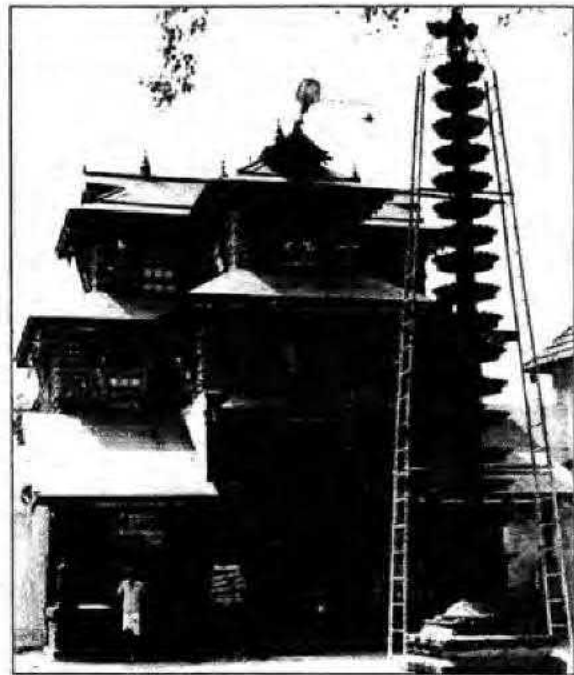
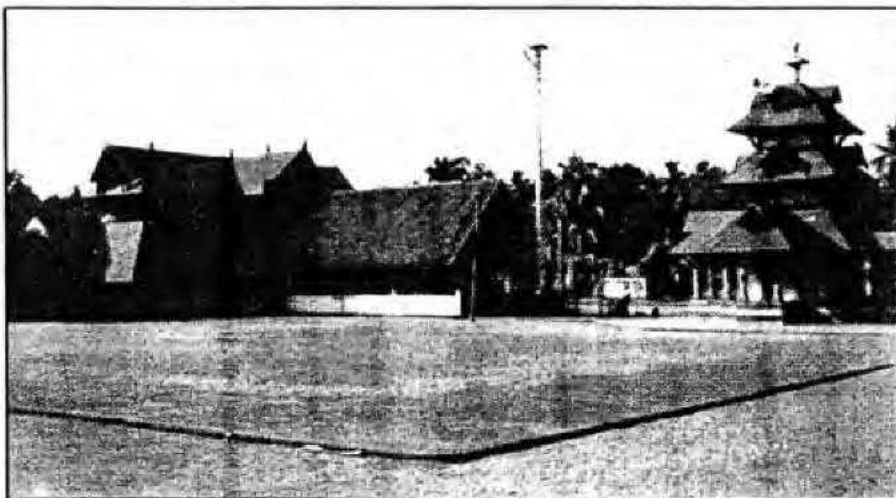
SQUARE THRI-THALA ŚREEKŌVIL (Śree Maatatthilappan temple, Peruvaṉam, Thriśśūr district)

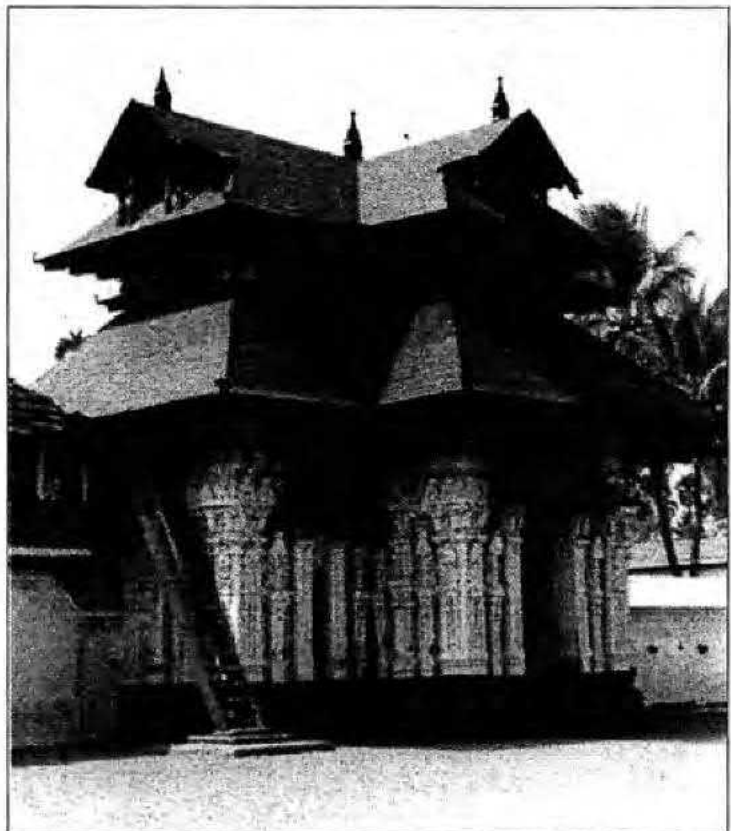
VALIABALIKKALL (Śree Rāma temple, Thirumaṇi Venkitapuram, Vaikom, Kōttayam district)

ANṈAKKOTTIL (Śree Śiva temple, Aṉṉamanata, Thriśśūr district)

KOOTTH AMBALAM (Sree Subramonyaswamy temple, Harippād, Ālappuzha district)

KOOTTHAMBALAM (Śree Vatakkunaathhan temple, Thriśśūr, Thriśśūr district)

GŌPURA - TYPICAL KĒRAḶA STYLE
(Western (front) gōpura of Śree Vatakkunaatthan temple, Thriśśūr, Thriśśūr district)

GŌPURA - TYPICAL DRĀVIDA STYLE
(Śree Padmaṇabhaswamy temple, Trivandrum, Thiruvaṇanthapuram district)

GŌPURA - COMMON KĒRAḶA STYLE
(Śree Śiva temple, Aṉṉamanata, Thriśśur district)

GŌPURA - TYPICAL KĒRAḶA STYLE
(Eastern (front) gōpura of Śree Poorṇathrayēśa temple, Thrippuṇithuṟa, Erṇākuḷam district)

GARUDA - MANDAPA
(Sree Vallabhaswamy temple, Thiruvalla, Alappuzha district)

GŌPURA - TYPICAL KĒRAḶA STYLE
(Western gōpura outer view, Śree Poornathrayēśa temple, Thrippuṇithuṟa Ernākuḷam district)

GŌPURA - TYPICAL KĒRAḶA STYLE
(Western gōpura (inner view), Śree Poornathrayēśa temple, Thrippuṇithuṟa, Ernākuḷam district)

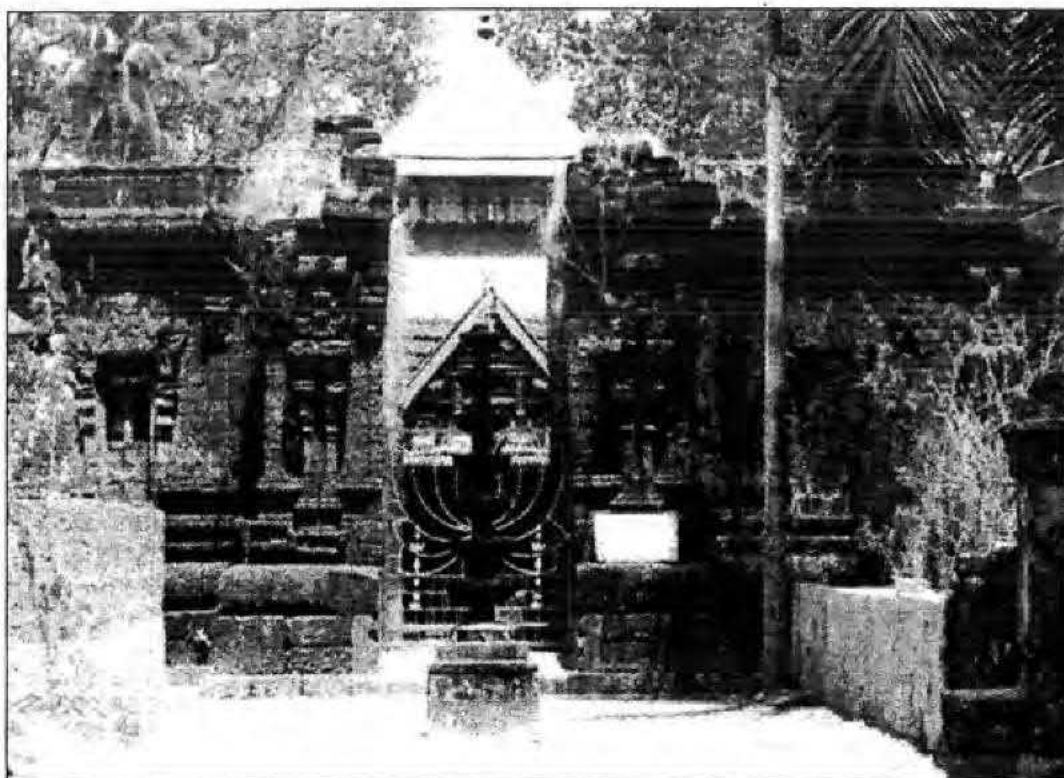
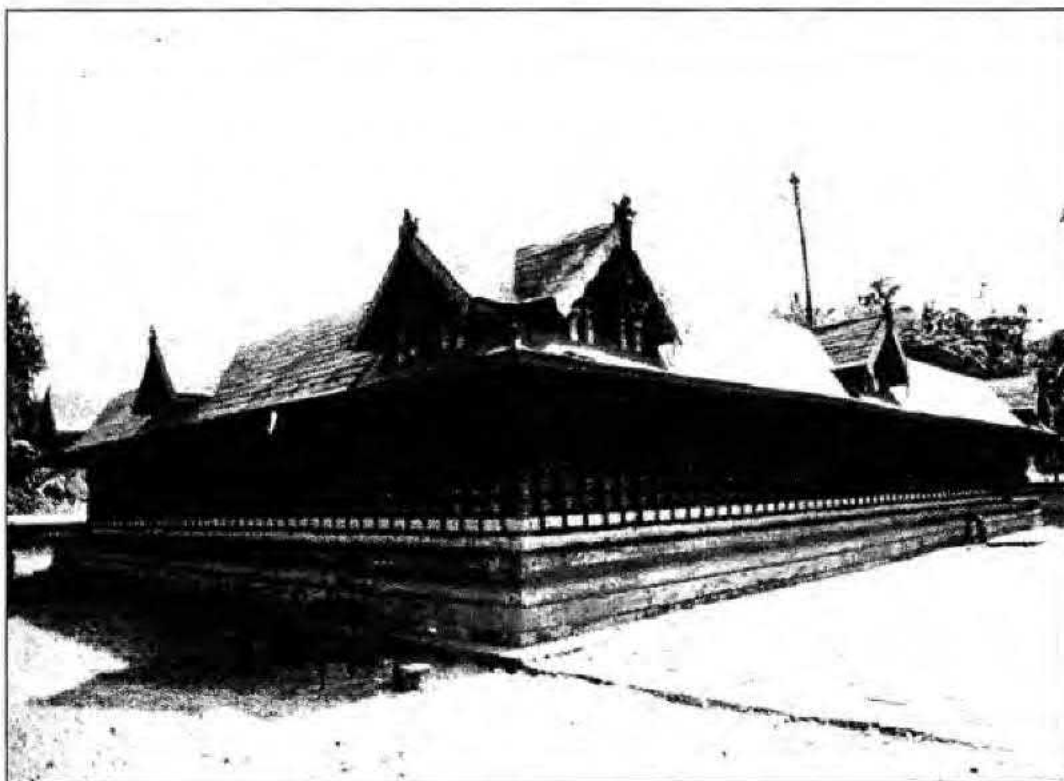
KOKKARANI - TANK EXCLUSIVELY USED FOR TEMPLE RITES
(Śree Rājarājeśwara (Śiva) temple, Taḷiparamba,Kaṇṇur district)

WATER CHANNEL (Śree Maha Vishṇu temple, Thirunelly, Wayanād district)

ŚREE KRISHṆA TEMPLE, THRICCHAMBARAM (Kaṇṇur district)

ŚREE RĀJARĀJEŚWARA TEMPLE, TAḶIPARAMBA (Kaṇṇur district)

ŚREE RĀMA TEMPLE, THIRUVANGĀD, THALAŚŚĒRY (Kaṇṇur district)

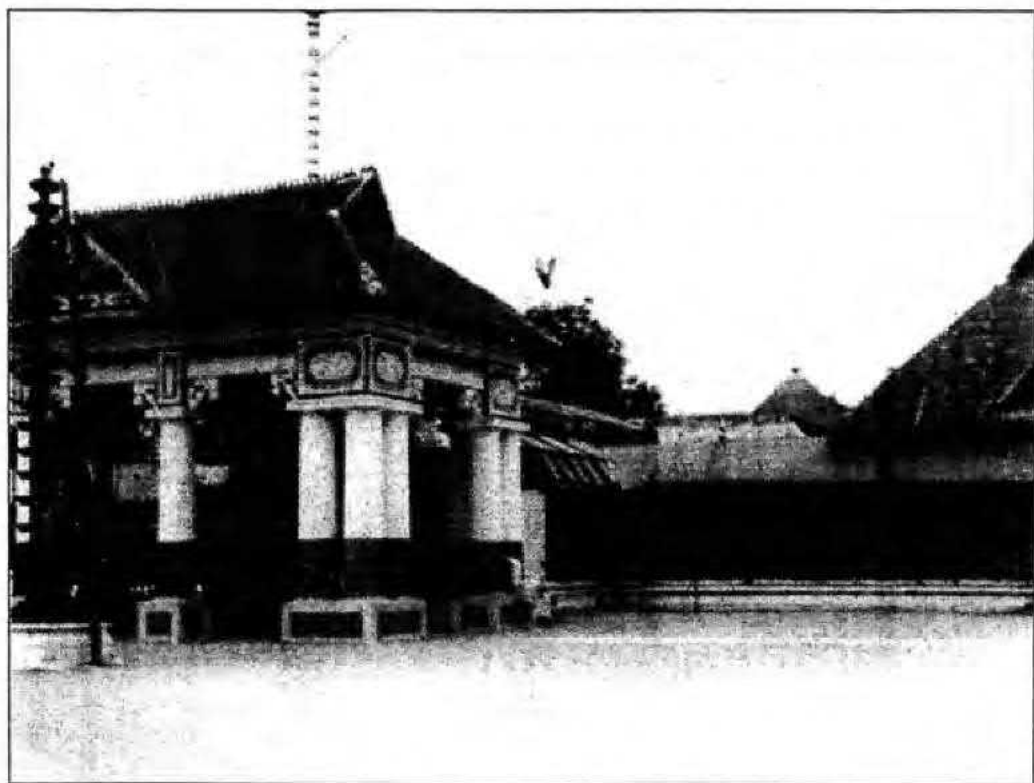
ŚREE MAHA VISHṆU TEMPLE, THIRUNELLY (Wayaṇād district)

ŚREE MAHA VISHṆU TEMPLE, THIRUNAAVAAYA (Malappuṛam district)

ŚREE BHADRAKĀLI TEMPLE (LOKANAARKAAV), VADAKARA (Kōzhikōde district)

ŚREE RĀMA TEMPLE, (also known as Hanumān Kōil), AALATHIYOOR (near Tirūr, Malappuṟam district)

ŚREE KṚISHṆA TEMPLE, GURUVAYOOR (Thriśśūr district)

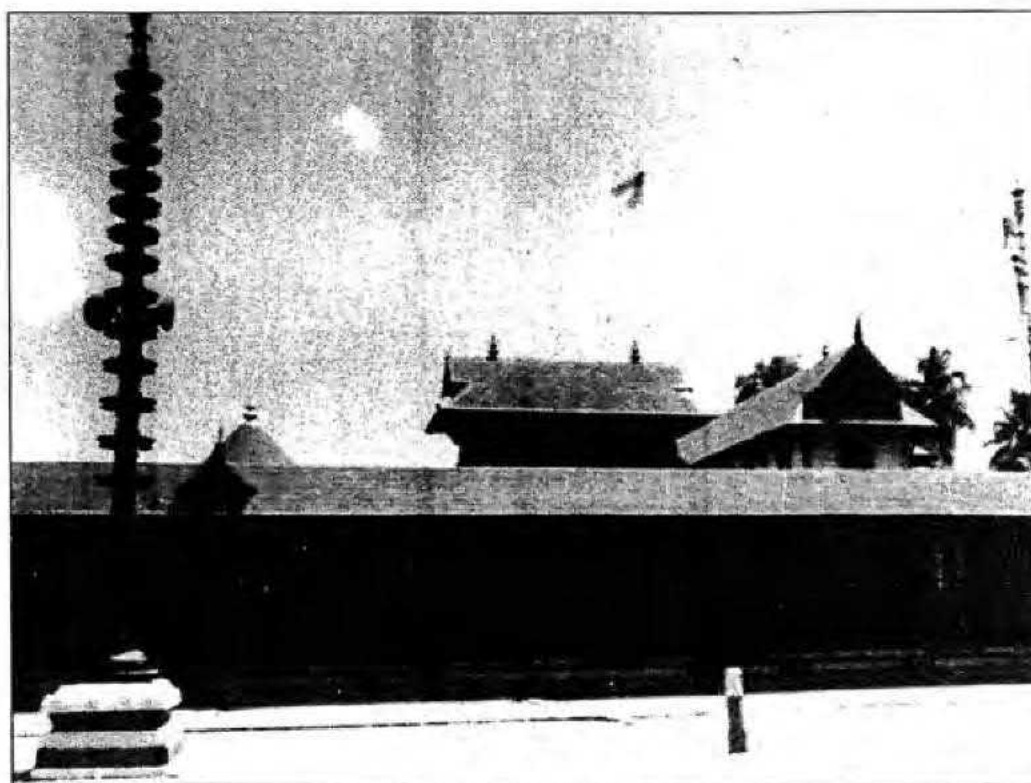
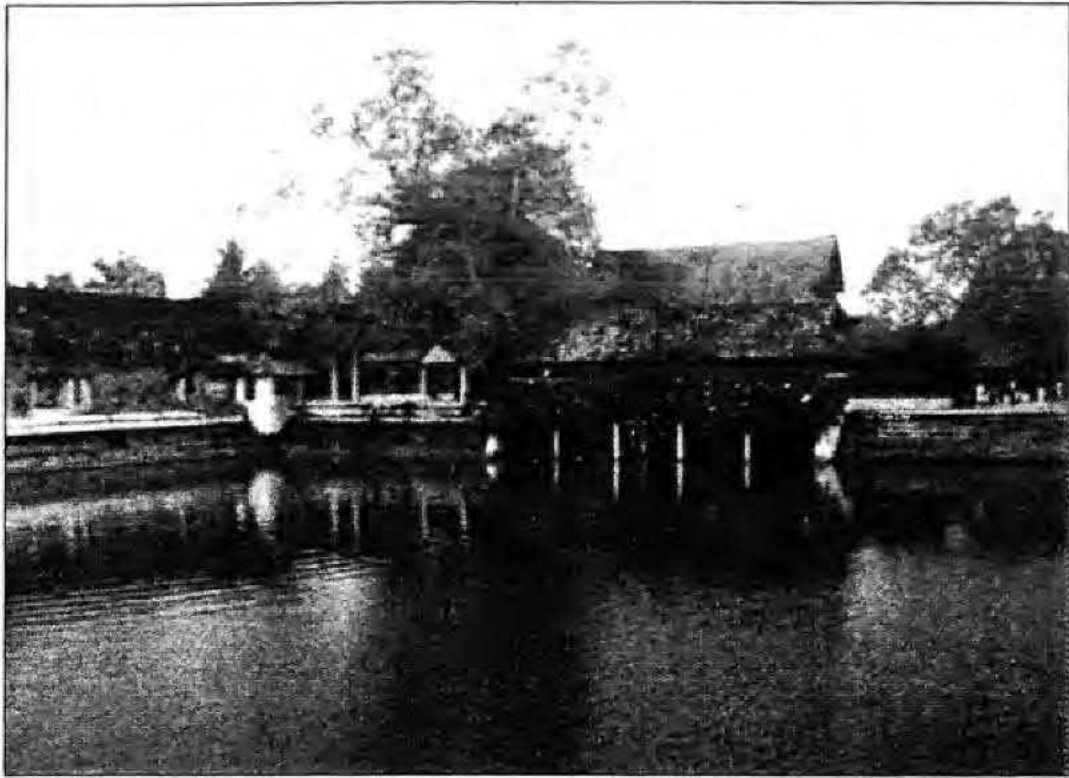
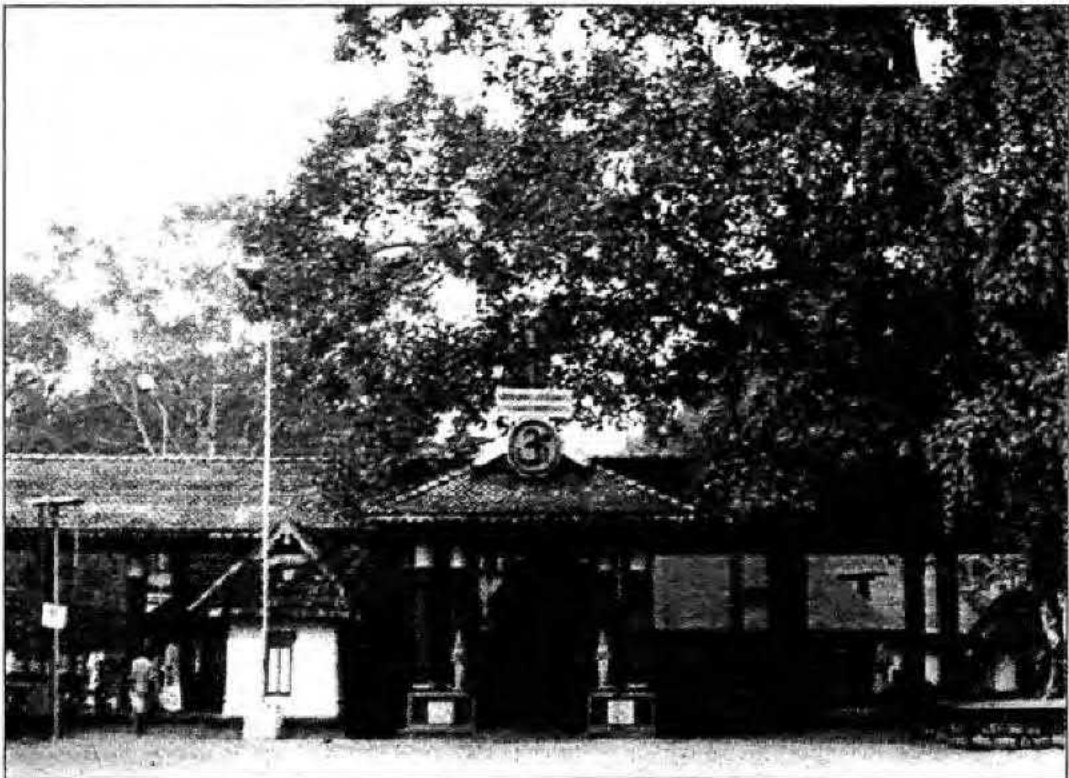
ŚREE KURUMBA BHAGAVATHI TEMPLE, KODUNGALLOOR (Thriśśūr district)

ŚREE RĀJARĀJEŚWARI TEMPLE, CHŌTTAṈIKKARA (Erṇākuḷam district)

ŚREE BHAGAVATHI TEMPLE, MATTANCHĒRY PALACE (Ernākuḷam district)

ŚREE ŚIVA TEMPLE, VAIKAM (Kōttayam district)

ŚREE ŚIVA TEMPLE, THRIKKARIYOOR (Erṇākuḷam district)

ŚREE ŚIVA TEMPLE, THIRUNAKKARA KŌTTAYAM (Kōttayam district)

ŚREE-MAHADĒVA TEMPLE, ĒTTUMANOOR (Kōttayam district)

ŚREE SUBRAMAṆYASWAMY TEMPLE, HARIPPĀD (Ālappuzha district)

ŚREE KRISHNA TEMPLE AMBALAPUZHA (Ālappuzha district)

ŚREE BHAGAVATHI TEMPLE, CHETTIKULANGARA (Ālappuzha district)

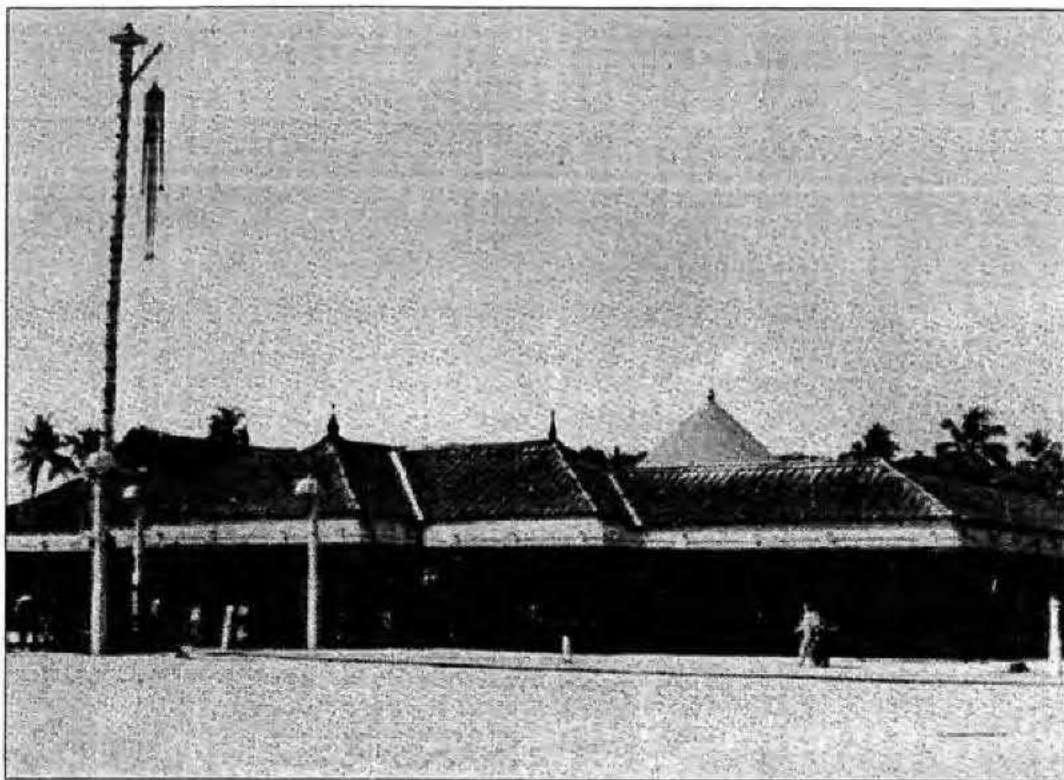
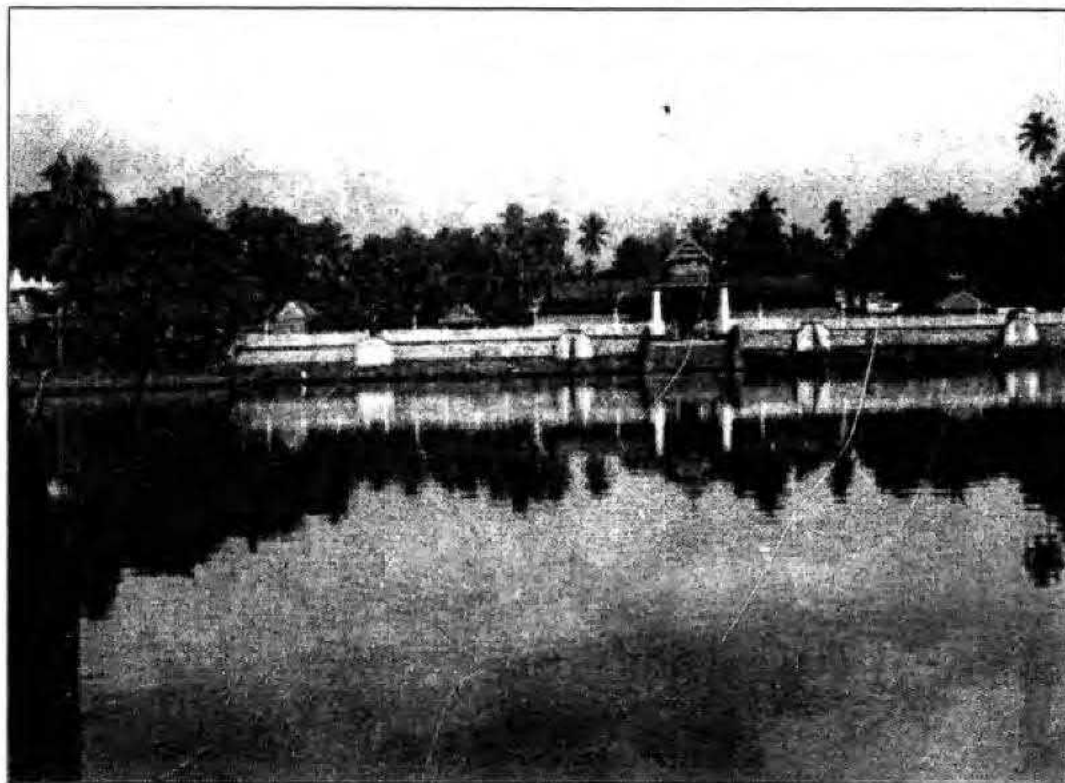
ŚREE ŚIVA TEMPLE, KANTIYOOR, MAVĒLIKKARA, (Ālappuzha district)

ŚREE BHAGAVATHI TEMPLE, MALAYĀLAPUZHA (Pathaṇamthitta district)

ŚREE BAALA ŚAASTHA TEMPLE, KUḶATHOOPUZHA (Kollam district)

ŚREE BHAGAVATHI TEMPLE, ŚAARKKARA (Thiruvananthapuram district)

ŚREE KRISHṆA TEMPLE, NEYYATTINKARA (Thiruvananthapuram district)

ŚREE MAHADĒVA (ŚIVA) TEMPLE, KAZHAKKOOTTAM (Thiruvaṇanthapuram district)

ŚREE ŚIVA TEMPLE, CHENGANNŪR (Ālappuzha district)

ŚREE RĀMA TEMPLE, THRIPRAYĀR (Thriśśūr district)